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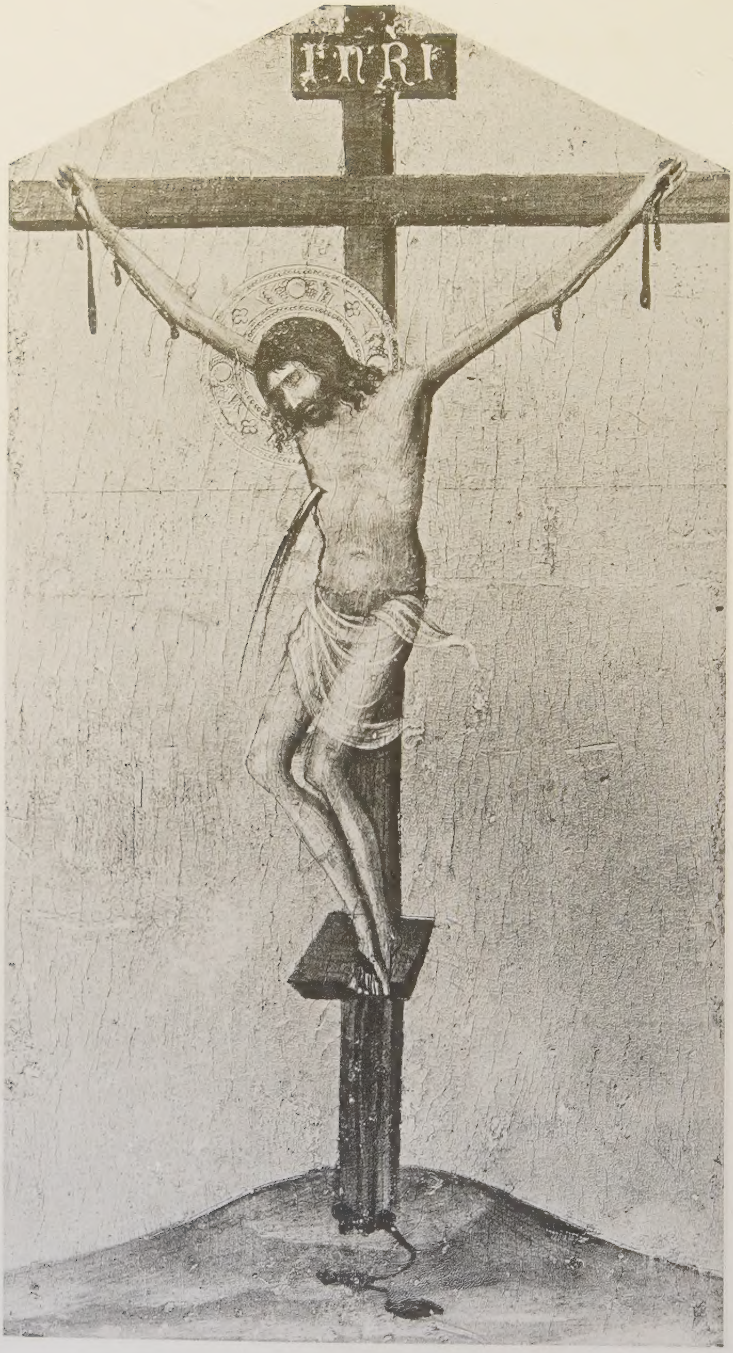

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FOGG ART MUSEUM
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COLLECTION OF MEDIAEVAL AND RENAISSANCE PAINTINGS

CAMBRIDGE
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PREFACE

IN the preparation of this Catalogue several members of the Division of Fine Arts of Harvard University and of the staff of the Fogg Art Museum have generously collaborated. To all of these my thanks are due, and especially to Miss Margaret E. Gilman, the secretary of the Fogg Art Museum, who has done practically all of the bibliographical work and written much of the text. I also wish to thank numerous critics in Europe and America for their interest. Mr. Bernhard Berenson has generously aided with advice and suggestions. Mr. F. Mason Perkins and Mr. Charles Loeser have also been especially helpful in answering questions concerning the attribution of many of the pictures in the Gallery.

This Catalogue describes and reproduces the pictures, presents all available information as to their past history, and discusses the attributions. It also undertakes to fulfil the functions of a handbook for the students of Harvard University and Radcliffe College who take courses in the Fine Arts, and for the casual visitor as well, by including a certain amount of general and historical information.

There has been no attempt to make the general bibliographies exhaustive; they are meant merely as partial lists of books, most of which are readily available to the Harvard students. In the bibliography following the history of each school general works, such as those of Michel, Crowe and Cavalcaselle, and Venturi, are not listed. In the bibliography of each artist, as a rule, only the more recent books and periodical articles are included, and no reference is made to well-known general works. The bibliographies of the individual pictures are as complete as possible. This has in some cases involved making references to articles in which the pictures are merely mentioned and not described.

No catalogue of this collection has ever appeared in print, although it has been described in part at various times.[1] The Annual Reports of the Director of the Fogg Art Museum to the President of Harvard

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[1] See pages xiv–xv.

University give some information. Many of the pictures are well known and have often been described in magazine articles and histories of art. In fact a whole book has been written about one of them in the effort to prove that it is by Raphael. These articles are referred to in the bibliographies of the various pictures.

Following the short histories of the schools are lists of certain of the pictures in the Museum of Fine Arts, Boston, and in Mrs. Gardner's collection at Fenway Court, representing the artists who have been mentioned in the history of the school. The lists are given since these collections are in the immediate neighbourhood and are accessible to students.

In the life of each artist, other pictures in America by him are mentioned for the benefit of the student. These lists are by no means complete, as collectors and museums constantly acquire new pictures, and there has been no attempt to make a systematic study of all the early paintings in this country. Some of the paintings referred to have been judged by photographs. In other cases the opinion of some well-known critic who has seen the picture has been accepted. In general, when the attribution is doubtful the picture is not mentioned. In short, the list is in each case merely an indication of the approximate number of pictures by the master known to be in this country, rather than an attempt to achieve completeness.

In this Catalogue are included several pictures which have been lent to the Gallery for many years, of which some are lent every year for a short time, while others are lent from time to time. The owners of these pictures have kindly consented to allow us to include them in the Catalogue, for the convenience of visitors when the pictures are on exhibition. Of these, Nos. 9, 11, 23, 24, 56, 57, and 62 are owned by collectors in Cambridge. When these pictures are not on exhibition they may usually be seen by appointment on application to the Director. They are indicated by an asterisk.

As some care has been taken in the colour descriptions, it may be well to say a word here about the system used. If every detail of each picture were elaborately enumerated, the descriptions would be intolerably long. If short sketches were made, some useful information might be found lacking by serious students in foreign lands. A compromise somewhere between the two systems has been adopted, laying special emphasis on what is most significant. In a general way the terminology in this volume is based on that of Dr. Ross. The terms used to describe the various colours are violet red, red, red orange, orange, orange yellow, yellow, yellow green, green, green blue, blue, blue violet, and violet. These colours are conceived as existing either in full intensity (or chroma) or neutralized by white, gray, or black.

Ordinarily the terms gray and brown are used loosely and vaguely to cover a large variety of tones. In reality gray is a perfect mixture of all the colours so that no one predominates. If orange slightly predominates, most people would still call the tone gray; but it is also possible to call it a neutralized orange. It is difficult for those who are not used to this system to understand when they hear a colour which they would call a light salmon pink or a dark reddish brown described as a light or a dark red orange. But if pure red orange is mixed with white, a salmon pink is produced; and if red orange is mixed with black, a colour is obtained that might be called brown. In this Catalogue gray and neutral are regarded as synonymous. Thus in some cases the term neutralized blue is used, and in other cases a bluish gray, or a grayish blue. Browns are neutral orange reds, oranges, orange yellows, or yellows. The term yellowish brown or reddish brown is used here at times for these colours, because it is more generally intelligible than the more accurate nomenclature. Occasionally the term rose red has been used to indicate a field painted with a transparent red lake glaze slightly tending towards violet.

The question of the terms used to describe the colours bears some relation to the study of pigments. The brilliant orange reds are described as vermilions, as this indeed was the costly pigment which produced them. The duller red known as Venetian red or brick red, and produced by red ochreous earths, is often spoken of in this Catalogue as a dull or neutral orange red because it is neutral compared to the vermilions. The colour produced by yellow and brown ochre, which was often used for the hair, and for various draperies, furniture, and architectural accessories, is usually described as neutral orange yellow or yellow brown. The ultramarine blue made from lapis lazuli, which was perhaps the most highly prized pigment known to the mediaeval master, appears in some of the pictures. Azzuro della magna or azurite was thc substitute most often used.

It is probably the pigment that was used for the cloaks of the Madonnas which we now describe as dark blue. Many of them appear to be black. When the picture was originally painted this colour was of a blue probably not very different from cobalt. It has a tendency to turn with age to a greenish black.

A study is being made in the Museum of the pigments which were used by the old masters, but the results are not yet important enough to justify publication. It is, however, a field which has possibilities of future usefulness and value to students of early Italian painting.

EDWARD W. FORBES, *Director.*

FOGG ART MUSEUM, HARVARD UNIVERSITY,
CAMBRIDGE, MASSACHUSETTS,
October 5, 1918.

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INTRODUCTION

THE Fogg Art Museum of Harvard University came into being as the result of a bequest from Mrs. William Hayes Fogg in 1891, in memory of her husband who had died in 1884. It is said that the conception of the Fogg Museum was due to William M. Prichard, who was born in Concord, and graduated from Harvard in 1833. While practising law in New York he made the suggestion to Mrs. Fogg which resulted in the bequest. It is also noteworthy that Mr. Prichard is the one man who has bequeathed to Harvard a sum of money the whole income of which must be used for the purchase of works of art. In November, 1892, the Corporation of Harvard assigned as a site for the Museum the land in the College Yard lying north of Appleton Chapel and facing on Cambridge Street. In the autumn of 1895 the building was opened to the public. The Museum was planned by the architect, Richard Morris Hunt, of New York, to hold casts and photographs and the small Fogg collection of paintings and curios, as at that time the belief was held that it would never contain important original works of art. But even in the first year originals began to appear. As the collections grew and the Department of Fine Arts developed, the building became more and more inadequate. In the summer of 1912, through the generosity of Alfred A. Pope, of Farmington, Connecticut, the ground floor was so remodelled that additional space was secured for exhibition purposes. In the following year the second story was made over, thanks to the generosity of various friends, notably Mrs. Edward M. Cary, of Milton. Since then the staff and the collections have grown rapidly and the building is now again inadequate.

The interest in the Fine Arts has been steadily growing in the United States during the last fifty years. Professor Charles Eliot Norton awakened his students to a new understanding of the dignity and importance of art; they saw that it was one of the great forms of human expression. His eloquent lectures were among the important influences of the earlier days, and are still remembered with affection and gratitude by Harvard men who graduated between 1875 and

1900. His last lectures on art were delivered in the lecture hall of the Fogg Museum. Among those who heard his words, one turned to Greece, another to Italy, another to the East, but all were on one quest; and these were the men who first gave impetus to the growth of the Museum.

The first Director was Professor Charles Herbert Moore, the well-known authority on Gothic architecture. During the years that he worked in Italy with his friend Ruskin he developed a delicate and exquisite skill in drawing and painting, and an exacting discrimination in judging works of art. Many students look back to his teaching with keen appreciation.

Among the Harvard men of the younger generation, the first to realize that here was an opportunity for the college to have a gallery with important original works of art was Richard Norton, at that time a professor in the American School at Rome. He was a son of Professor Charles Eliot Norton and shared his father's love of the Fine Arts. It was he who influenced various Harvard men to lend and give to the Fogg Museum. He gave generously of his time and thought. His taste and knowledge, and above all his enthusiasm, were of the utmost importance to the Museum during its early years.

In these later days others have carried on the work. Dr. Denman W. Ross has been not only one of the most liberal benefactors of the Museum, but has had a far reaching influence as a teacher. Paul J. Sachs was appointed Assistant Director of the Fogg Art Museum in September, 1915, and the Museum has benefited in large measure from his knowledge and enthusiasm. The Fogg Museum owes much also to the ability and devotion of the members of the Division of Fine Arts and of the staff of the Museum, who have carried on the earlier traditions and further developed the teaching by carrying it into new fields.

The collections have grown during the last twenty years by means of gifts, loans, and bequests from a number of Harvard graduates and other benefactors. The group of men who have lent and given works of art to the University have been guided by the desire to see the great periods represented nobly in the Harvard Art Museum. Special emphasis has been laid on Greek sculpture and early Italian religious painting because they are of unique significance and fundamental importance in the history of art.

As early as the year 1895, Professor Norton and Professor Moore began to collect original water-colour drawings by Turner, Ruskin, and other members of the English school. In the same year Greek vases were lent by Edward P. Warren. At this time the famous Gray and Randall collections of prints were in the Museum of Fine Arts in Boston as a loan from Harvard College, since there had been no art museum in Cambridge in which they could be suitably kept. Indeed, the existence of the Gray collection with no adequate place for its safe keeping and display had been one of the causes of the founding of the Museum of Fine Arts. In the year 1897, Professor Moore succeeded in persuading the authorities of Harvard University and the Museum of Fine Arts to transfer the Gray collection to the Fogg Art Museum, and the Randall collection followed in 1898. These collections owed their beginnings to earlier days. Francis Calley Gray graduated from Harvard in 1809 and died in 1856. His collection was kept for many years in the Harvard College Library, and at one time Professor George Herbert Palmer was the curator. In 1876 it was removed to the newly erected Museum of Fine Arts in Boston. Dr. John Witt Randall graduated in 1834 and died in 1892. In this latter year his collection was sent to the Museum of Fine Arts. These two large print collections have grown by means of purchases, and the Museum has been further enriched by gifts and by the bequest from Francis Bullard of the well-known Battle of the Nudes by Antonio Pollaiuolo. By these means the Fogg Museum collection of early prints has grown to be, next to that of the Museum of Fine Arts in Boston, in all probability the finest in the country.

Greek marbles and Italian paintings first appeared as loans in 1899. In the field of Italian painting one other American university museum was at this time preëminent. Yale had bought the Jarves collection in 1871, thus at one bound reaching a position difficult for others to attain. The Harvard collection started in a small way, and has since been slowly and steadily growing.

In 1903 forty-seven bronze reproductions of Italian and French medals of the Renaissance were given to the Museum by Horatio G. Curtis; in 1908 a small collection of Japanese works of art, lent by Walter M. Cabot, was placed in one room on the ground floor; in 1909 a marble relief of a kneeling angel, of the Italian Renaissance school, the first and only bit of Renaissance sculpture in the Museum, was given by Mrs. Edward M. Cary; in 1912 a large number of interesting and rare rubbings from monumental brasses in English churches were given by Mrs. George Fiske in memory of her husband, who was a graduate of Harvard. In 1916 a collection of fragments of early Italian illuminated manuscripts came as a gift from William Augustus White; this gift, together with a few fine early illuminated law books lent by the Harvard Law School, started the Museum in a new field. During the years 1916–1918 Edward D. Bettens gave as a memorial to his mother, Mrs. Louise E. Bettens, five American paintings: namely, a large oil painting, Lake O'Hara, by John Singer Sargent; a large unfinished oil by Copley; a water colour by James Abbott McNeill Whistler; a water colour by John La Farge; and a water colour by Winslow Homer. A water colour by John Singer Sargent was given to the Museum by a group of friends, and ten water colours by Dodge Macknight were the gift of Dr. Denman W. Ross.

Thus each department was started by a gift or loan from some one individual; and in most cases the first gift has attracted others of the same kind.

The Classical department has grown and now contains original Greek marble sculptures, including the famous Meleager and the well-known Greek idealized head of a woman from the Ponsonby collection of London, at one time thought to represent the mother of Alexander the Great; the Class of 1895 has given a Greek marble statue of Aphrodite; the bequest of Edward P. Bliss, of Lexington, includes a Greek torso, some vases, terra cottas, and coins; James Loeb has lent a collection of moulds and fragments of Arretine pottery; and there is also a selection of reproductions of the ancient Minoan art of Crete given by Mrs. Schuyler Van Rensselaer, of New York, in memory of her son, George Griswold Van Rensselaer. The collection in the Museum also includes various examples of the minor arts of the Greeks and the Romans.

The Oriental collection has been increased, notably by the well chosen gifts of Dr. Ross in 1916 and 1917, and more recently by the gift of Charles L. Freer, of Detroit, of an early Chinese painting, so that now this department contains Chinese, Japanese, Thibetan, Indian, and Persian paintings; Gândhâra sculptures representing the Buddhist art of the monasteries in the Punjab region of India in the early centuries of the Christian era; Chinese porcelains; a small but fine representative collection of Japanese prints; and a few textiles of various countries and periods. In the summer of 1917, Captain Philip Lydig gave a few beautiful fragments of Persian Moresque mosaic tiles from the mosques of Turkestan.

The collection of drawings and water colours has developed. Charles Fairfax Murray, of London, gave in memory of his friend William J. Stillman a Turner water-colour drawing of Devonport; he also gave a number of drawings by Burne-Jones. The friends and former pupils of Professor Charles H. Moore, as a testimonial of their admiration and affection for him, gave to the Museum two fine water-colour drawings by Ruskin. From James Loeb came a gift of a number of pencil drawings by Turner; and from William Augustus White two drawings by William Blake. This department has been enriched by various other gifts and purchases, including an original wash drawing by Rembrandt.

In addition to the originals, the Fogg Museum possesses a collection of over forty-six thousand photographs and some thirteen thousand slides for use in the Fine Arts courses, as well as a small working library which supplements the greater collection in the Harvard College Library — all indispensable material for study. Moreover, through the kindness of Dr. Ross, there is in one of the galleries an exhibition of drawings, paintings, and diagrams illustrating the principles of design and of representation. Thus the Fogg Museum is not only a treasure house of works of art, but is the working laboratory of the Division of Fine Arts.

It is hoped that some day the Museum building will be enlarged so that the various collections may be properly displayed to the public, and also that special catalogues will be produced to describe them. This Catalogue is confined to pictures painted before 1700.

THE COLLECTION OF EARLY PAINTINGS

From the year 1899 the collection of early pictures has steadily grown. By the summer of 1905 there were fifteen Italian primitives in the Gallery. In 1906 the Museum received as a bequest from George W. Harris, of Boston, the beautiful Flemish diptych (No. 60) attributed to Rogier van der Weyden and Gerard David. In 1908 the funds of the Museum were used for the first time for the purchase of a primitive painting, the Visitation attributed to Zeitblom (No. 52). Before this such money as was available was used principally for general purposes and occasionally for the purchase of prints. Since then the slender resources of the Museum have been appropriated from time to time to help in the purchase of pictures, and the collection of paintings has grown partly by loans for long and indefinite periods, occasionally by purchase, and more recently also by gifts. Mrs. Edward M. Cary, of Milton, one of the principal benefactors of the Museum, showed her interest in the collection of paintings by giving four beautiful Italian primitives at different times.

The Society of Friends of the Fogg Art Museum, modelled after Les Amis du Louvre, was started in June, 1913. The members of the society numbered forty-one in December, 1913, and one hundred and seventy in December, 1917. The first picture given by the Society and other friends, with the help of the Prichard fund, was the Annunciation by the Sienese master Andrea Vanni (No. 20), which was acquired in March, 1914. Since then several other pictures have been given by the Society and by other friends, including the central panel and the wing of the Monte Oliveto altarpiece by Spinello Aretino (Nos. 4A and 4B–C), the Pesellino (No. 7), the Jacobello del Fiore (No. 43), the portrait by van Dyck (No. 65), and others.

The Society will undoubtedly increase in size and importance, and may prove to be the most potent element in the future development of the Museum.

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EXPLANATORY NOTES

The Catalogue is arranged by schools, and chronologically under the schools.

The medium in which the picture is painted is specified, although it is often difficult to distinguish oil from tempera.

The total measurements (greatest height and width) of panel or canvas are given, in inches and centimeters. In a few cases, the measurements of the visible surface are also stated. The abbreviations H. for height and W. for width are used.

In the description of the paintings the terms " right " and " left " refer to the right and left of the spectator, unless the text obviously implies the contrary.

The pictures marked with an asterisk * are owned by collectors in Cambridge and are lent to the Museum from time to time. If not on exhibition they may usually be seen by appointment on application to the Director.

A brief note on the different kinds of painting follows, and the description of the preparation and painting of a panel for a tempera painting.

Since many of the pictures in the Gallery are parts of altarpieces, the description of a typical church altarpiece of the XIV and XV centuries is also given.

Processes of Painting

The difference between the kinds of painting is largely the difference between the kinds of medium used to bind the pigment. In all cases there is pigment, which is colour in the form of a powder. In *fresco* the pigment is mixed with water and laid upon wet plaster. As the plaster dries a chemical action takes place by which the particles of pigment are bound to the surface of the wall. *Fresco a secco* is the method of retouching fresco with tempera after the plaster has dried. In *water colour* the pigment is mixed with gum arabic or other gum, in *illumination* with egg and gum usually, in *oil painting* with oil, and in *tempera* with egg or with glue.

It is not always easy to describe the exact process by which a picture was painted. The so-called oil painting of the early Flemish masters was introduced into Venice, according to Vasari, by Antonello da Messina. The first Venetian masters to adopt the new method used it in a way not dissimilar to the manner of the Flemings. Titian and the later Venetians developed a freer and broader manner, just as Rubens and the XVII century Flemish masters did in the north.

There is a tradition that Baldovinetti and other masters were dissatisfied with the tempera technique and experimented with the oil medium before the approved Flemish method was introduced into Italy. Vasari says that the Flemish method was introduced into Florence by Domenico Veneziano, who used oil in his paintings in Santa Maria Nuova, 1439–1445. But it may be fairly assumed as a general rule that any panel painted before the middle of the XV century in Italy was executed in tempera. The difficulty is to determine the exact process during the last decades of the XV and the first part of the XVI century, when the Italian masters were gradually changing from the use of tempera to the use of oil. It is probable that many of the pictures painted in this period contained both tempera and oil paint.

The later Renaissance painters in oil developed certain peculiarities which have been referred to under the history of Sienese painting (p. 100) as chiaroscuro, morbidezza, and sfumatura. *Chiaroscuro*, literally light dark, means light and shade. By the Italians the term is used especially with reference to the modelling of surface obtained by the use of light and shade. *Morbidezza*, literally softness, mellowness of tint, is a term used especially to indicate the softness and transparency of flesh texture obtained by certain masters, notably Correggio, partly by melting edges and suppression of sharp contours. *Sfumatura*, literally means smokiness. This term in its significance is not very different from morbidezza. It is used to express the way in which one field melts into another without sharp edges, and the modelling moves from light to shadow as gently and imperceptibly as smoke.

In this Catalogue the terms miniature painting and illumination are used interchangeably, although there is a distinction between the two. The word illuminator originally meant one who lighted up the page with bright colours and burnished gold. Miniatures may be executed without the use of gold or silver. The term miniature is derived from the Latin word minium, or red paint, and a "miniaturist" was a person who marked the initial letters and titles of a manuscript in red paint. The word miniaturist, however, was unknown in the Middle Ages, during which period the decorator of books was called an illuminator.

Preparation and Painting of a Panel

The method of preparing a panel is elaborately described by Cennino Cennini, who wrote in the late XIV or early XV century. Poplar, and less often lime and willow, were used by the Italians, and oak by the masters of the northern schools. The early Venetians are said to have used German fir.

The panel, if made of several pieces, was dowelled together and the joints covered with strips of linen. Sometimes the whole panel was covered with linen or more rarely with parchment. After that a coat of gesso composed of whitening (chalk) or plaster of Paris mixed with glue was laid on the panel. The design was then sketched with a needle fixed into a small stick, and the outlines of the figures which came against such parts of the background as were to be covered with gold, were engraved. The parts of the panel which were to be gilded were covered with a coat of Armenian bole, a reddish clay, mixed with white of egg. Cennino instructs the artist to cover the whole panel with gold if he can afford it. This was sometimes done, though more often gold was only laid on where it was to show. In either event, the system was more akin to the transparent water-colour system than to painting in oil with a thick impasto, because the brilliancy of the white or gold ground shining through the paint produced an effect of clearness and unity in the colours. When these processes were completed the panel was ready for painting. The first stage of the tempera painting was the modelling of the faces and the shadows of the draperies in terra verde, a green earth, mixed with yolk of egg as a medium. Then the successive coats were laid on the panel according to definite rules until the final effect was reached. Thus in the flesh tones red and yellow paint superimposed on the green underpainting would produce a resultant neither too warm nor too cold. The modern painter as a rule gets his balance of colours by placing the different tints side by side instead of one on top of the other.

For the painting of draperies Cennino directs the artist to get three vases and mix three shades of the colour, red, or whatever it may be, after that to put in the darks, then the half tones and then the lights and finally work up to the highest lights with pure white. The results of this system may be seen in most of the pictures in the Gallery. The strongest colour is in the half tones and shadows; and the highest lights, which were originally probably nearly white, in many cases have mellowed with age to a warm golden tone. Occasionally the colour was modelled in the lights to yellow instead of white. The paintings in the Gallery by Flemish, German and Venetian masters may be characterized in general in a different way. These later artists tended to have the strongest colour in the lights and to neutralize the shadows. The pictures in the Museum attributed to Pesellino (No. 7) and to Bellini (No. 45) are good examples of these two types.

ALTARPIECE

The typical church altarpiece of the XIV and XV centuries was in general made up of different compartments or panels. The central panel was of course the most important, and contained the chief scene or figures. On either side were wings on which were represented subsidiary scenes or figures of saints. Frequently scenes or figures were painted on the outside of the wings, which then folded as shutters over the central panel. Above the large panels were gables or pinnacles usually containing half-length single figures — saints, prophets, or angels, a representation of God the Father or God the Son, or often the Virgin and the angel of the Annunciation. Heads of saints were sometimes introduced into small circular or oval panels, called medallions, or panels shaped like a clover leaf and called trefoils or quatrefoils according to the number of arcs. These small panels were often inserted in the pinnacles or in the framework of the main panels. At the base of the central panel and the wings was the predella, consisting of small divisions or compartments, in which were represented scenes which had some bearing on the main panels — scenes from the life of Christ, or scenes connected with the saints, their miracles and martyrdoms. The various divisions were separated by frames, often very elaborate with twisted Gothic columns and carving. When the woodwork separating the different divisions was richly ornamented, the pinnacles were elaborately arched and decorated with crockets and mouldings. Sometimes the frames were very simple and the pinnacles were sharply pointed and ornamented with plain mouldings only. An example of this kind is No. 17 in this Gallery — a pinnacle of an altarpiece by Ambrogio Lorenzetti.

An altarpiece consisting of two panels which folded together like a book was called a diptych. A triptych is an altarpiece of three divisions, the two wings often closing as shutters over the main panel. In this Gallery the painting attributed to Rogier van der Weyden and Gerard David (No. 60) is a diptych, the picture attributed to Daddi (No. 1) is a triptych. An altarpiece made up of more than three main divisions was called a polyptych. In Eastlake's History of Oil Painting the following note on the use of diptychs and triptychs is given. "The practice of enclosing pictures in cases with doors is to be traced to the use of portable altarpieces. The above terms were originally applied to books (libelli) composed of a few tablets or leaves, generally of ivory. The more ornamented kinds were called simply diptychs, because they consisted of ivory covers only, in which leaves of the same substance or of vellum might be inserted. An inscription published by Gruter speaks of 'pugillares membranaceos operculis eboreis.' The consular diptychs, for example, were nothing more than ivory covers in which the book or libellus itself might be enclosed. They were presents distributed by the consul on his entering office, and generally exhibited the portrait and titles of the new dignitary on one side, and a mythological subject on the other. The covers were carved on the outside, and were plain within.

" At a very early period in the Christian era similar diptychs of a larger size were employed in the service of the Church. They sometimes contained the figures of saints and martyrs on the inside (probably as a means of concealing them in times of persecution), and were subsequently exhibited on the altar open. The circumstance of the principal representation being on the inside, instead of the outside, constitutes the distinction between the sacred and the consular diptychs.

" Such was the origin of the mediaeval altarpiece, the size of which long remained small as compared with later decorations of the kind." Many altarpieces have now been broken up and the different panels sold separately, so that they are scattered through various collections, public and private, in Europe and America.

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BYZANTINE PAINTING

BYZANTINE PAINTING

THE general impression gathered from reading many histories of Italian art is that in the XIII century the great achievement was the breaking loose from the bondage of Byzantine art which had served the purpose of an undesirable, if necessary, parent, to be apologized for, politely pushed aside, and forgotten as soon as possible. There is only enough truth in this to make it sound plausible. Granting that the Italians owed their success partly to the fact that they did break loose from the parent whose iron rule was no longer needed, yet it is surely worth while to observe what they owed to that parent.

In recent years several scholars have devoted themselves to the somewhat difficult study of the art of Byzantium, which in consequence is now better understood in its many subtleties than in the earlier days when most people thought of it merely as a provincial form of oriental civilization, or a debased remnant of the culture of Greece.

One of the fascinating subjects in history is the intertwining of influences of the various oriental and occidental countries during the last twenty-four hundred years. To some western minds the East is something incomprehensible, to be avoided and mistrusted. Yet the West has been mastered by oriental thought in religion, in philosophy, and in art. The seven great religions of the world were all born in Asia, for it was there that abstract thought thrived. European art also has many of its deepest roots in Asia, and much vital nourishment was transmitted through Byzantium. Byzantine art owed its beginnings to a variety of mixed influences. While the Greek artists in Rome were becoming Romanized, those who remained in Alexandria and Antioch were affected by oriental influences. When Constantine established his new capital in 330 A.D. various currents from the countries on the shores of the Mediterranean began to flow into the main stream at Constantinople. Persian art also exerted a powerful influence. So when we speak of the Byzantine tradition, we refer to that which was made up of a rich conglomeration of pure Greek, provincial Greek, Roman, and oriental traditions; and it may well be that the eastern love of the abstract was the most significant of them all.

The two main sources of the art of the world were in Greece and in China, though, of course, Greece herself owed much to previous civilizations, notably that of Egypt, and China was indebted to India. The influence of Greece spreading to the east met that of China moving to the west in Turkestan, and China prevailed. These Chinese influences worked through to Persia, and from there to Byzantium and in a diluted form reached Europe. Meanwhile the Greek tradition was carried even across the Indus in the days of Alexander the Great. The Gândhâra sculptors[1] felt this influence, and it spread also in a much diluted form to other parts of India, to China, and Japan.

One of the principal cosmopolitan gateways between the East and the West was Byzantium. Here it was that the fusion of the various elements was completed, and a great art was formed. It is not entirely easy to define the art of that city in a few words, because the characteristics changed during the four important periods into which Byzantine art is usually divided, namely:

First. From the foundation of Constantinople to the outbreak of iconoclasm, A.D. 330–726. This includes the First Golden Age during the reign of Justinian, 527–565. The art of this time was formative. Many diverse elements were gathered together and unified.

Second. The Iconoclastic period, A.D. 726–842. The religious art which in the previous century had tended to become over formalized, was revivified by persecution; and the secular art went back with a fresh impulse to the classical models in Alexandria. The conventional designs of Persia also influenced the art of this period.

Third. From the accession of Basil I to the sack of Constantinople, A.D. 867–1204, called the Second Golden Age. In this period, the various diverging tendencies were unified again, and there was a period of fresh growth.

Fourth. From the Restoration to the Turkish conquest, A.D. 1261–1453, the period of the Palaeologi. After the Latin Emperors (1204-1261) came the new life and activity of the so-called Byzantine Renaissance, which flourished for about two hundred years, and has continued in Greece and Russia in a monotonous half alive existence even to the present day.

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[1] These sculptors are represented by a few important examples in the Fogg Museum.

The study of the various sources of the types used by Byzantium is important, because the thought, the artistic traditions, and particularly the iconography of Byzantium are the bedrock foundations on which the art of Europe was built. To Greece may be traced many of the characteristics of Byzantine art. The early Christians began by adopting certain Greek motives and applying them allegorically to Christianity; for instance, the Greek Chriophorus or bearer of the ram (in earlier versions the calf bearer) became the Good Shepherd, the fish and the anchor became symbols of Christ. When Christianity triumphed and became the official religion of the Roman Empire, there arose a demand for regal and sumptuous churches, and Greek motives were further developed. The Good Shepherd became the Christ Triumphant, the King, the living representative of God. The ancient figures of Victory were used as models for angels in the glorious court of Heaven. This court of Heaven was a projection into realms of ideal thought modelled after the visible earthly courts of the Eastern Emperors. Gorgeous churches were built and also humbler ones. The clergy saw the need of instructing in sacred history the rude unlettered peoples who flocked from the countryside to worship at the shrines. In the early days the church was not only a place of worship, but a club and a hotel for the visiting peasants and pilgrims. The stories of the Bible were depicted on the walls of the church that all might understand. Certain scenes were originally painted in the churches on sacred sites. For instance, the Nativity and Adoration of the Magi were represented in the basilica of Bethlehem. Pilgrims went there in large numbers and purchased copies of these wall decorations, and thus the new historical compositions which began to be created about the IV century assumed a traditional form. The various types also became crystallized. Christ became the partly Hellenic and partly Syrian figure that has become familiar. The Madonna assumed her characteristics, as did Saint Peter, with his round beard and gray hair, Saint Paul with his bald head and pointed beard, and the other apostles and saints. In all of these conceptions oriental influences predominated. Though Greek forms were never wholly forgotten, the characteristic freedom and flexibility of ancient Greece were lost, and instead a more formal and hieratic manner of painting developed, perhaps owing to contact with Syria. The influence of Persia which had been driven back nine hundred years before, now returned. Architecture flourished and new ideas were developed; secular art also grew up at the same time.

The art of Byzantium was thus derived principally from elements coming from Alexandria, Antioch, Ephesus, and Rome, and the civilizations of those cities. From the year 330 A.D., when the seat of government was moved to Constantinople, these various arts were in process of fusion, until the First Golden Age culminated in the reign of Justinian.

In 532 the great conflagration which swept the city destroyed the basilica that Constantine had erected. Justinian's opportunity now arrived, and he used to the full his wealth and his energy in realizing his dreams of a city of unparalleled magnificence.. Among all the stately palaces and splendid churches the greatest architectural glory was the church of Hagia Sophia, dedicated to the Divine Wisdom, perhaps a continuation of the tradition of the worship of Athena carried even into Christian days. All the elements of decoration — the mosaics, rich in pictorial effect and splendid in their glowing gold and sombre colours, and the beautiful marbles — were skilfully harmonized with the architectural design to which they were subordinated. The Byzantines in this First Golden Age excelled in architecture. The mosaic decorations of their churches perhaps ranked next, and after that their delicate ivories, their enamels, illuminated manuscripts, textiles, and other minor arts. Fresco painting later developed from the mosaics. Sculpture declined, perhaps chiefly on account of the oriental dislike of the graven image, which was one of the causes of the Iconoclastic period.

The fundamental reasons for the Iconoclastic controversy were of long standing. In the earliest days of Christianity those who espoused the new faith had little taste for art. The serious Jews from Palestine who travelled to Rome were descended from the race who had abolished idols and fought against idolaters since the days of the golden calf. The people of Israel served the "King eternal, immortal, invisible, the only wise God." They were not unlike our Pilgrim Fathers in their point of view towards art. But after a while the idolatry which had been crushed by the single minded Hebrews crept in under various disguises, and the images in the churches were worshipped and thought to have supernatural powers. The opposition to this decadent form of worship was strongest in Syria, where the ancient dislike of confusing material and spiritual values was still inherent in the people. In 754 the fathers of the church in council declared that "Satan has reintroduced, little by little, idolatry under the name of Christianity"; and denounced "the ignorant artist, who through a sacrilegious desire for money represents that which should not be represented, and wishes with his soiled hands to give form to that which should not be felt except by the heart." When internal and external troubles overwhelmed Byzantium, and the Arab, Mussulman, and Slavic hordes swept over all of the eastern possessions of the Empire, the people thought of their sins, and believed that they were visited by the judgment of God. Emperor Leo III the Isaurian was the first to issue an edict against images, in 726 A.D. Through this righteous, if extreme and intolerant, movement, a large number of the masterpieces of the First Golden Age were destroyed.

Under the Macedonian and Comnenian rulers a second age of prosperity, called the Second Golden Age, blessed Constantinople. New triumphs were achieved in military, political, commercial, and artistic fields. The different branches of art developed and expanded. But this period of growth did not last long. Constantinople was taken by the Latins in 1204 and pillaged. After some fifty or sixty years of Frankish rule, the Palaeologi returned as conquerors. Between the XIII and XVI centuries certain important frescoes were executed in Macedonia, Serbia, Mistra, and Mount Athos. This simpler method of decoration was adopted, as mosaics were too luxurious and expensive. Work in rich materials, such as ivory and gold, that required patient labour, was abandoned. Except in a few rare cases, miniature painting declined.

The art of Byzantium gradually lost its spontaneity and degenerated into formalism. But it is not fair to attack it too seriously on these grounds before the XV century. On the contrary, the length of life of the school of Byzantium, running through four different stages during a period of some eleven or twelve hundred years, is the astonishing feature. No European country has held a commanding position in the world of art for such a long period. This remarkable city, as it received blow after blow, kept sending off new waves of inspiration towards the East and West, particularly to the West. Byzantine artists worked in Ravenna and in Rome in the First Golden Age. This was owing largely perhaps to the long line of Syrian bishops who filled the see of Ravenna. At the time of the Iconoclasts large numbers of able artists fled to Europe, principally to Italy. Again in the Second Golden Age Byzantine artists were in demand to build churches in Greece, in Venice and Torcello, in Sicily, in southern Italy, and in Rome. In 1204, when Constantinople was captured, large numbers of Byzantine artists again departed to Sicily and Italy and other places in Europe. These artists executed important mosaics in several Italian cities. In some cases the names of the artists are known. For instance, one Andrea Tafi, who was born in 1213, brought the Greek mosaicist Apollonios from Venice to help him adorn the Baptistery at Florence with mosaics. Finally, the never ending stream of eastern traders who invaded Europe, and also the western pilgrims returning from the East, brought with them Byzantine ivories, enamels, embroideries, gold and silver work, textiles, illuminated manuscripts, and other examples of the arts of Byzantium. These arts had an immense influence in Europe. The delicately carved ivories had a deep effect on the mediaeval sculptors of France, Italy, England, and Germany. Byzantine fresco painting was of far reaching importance in its influence on the art of Giotto, and hence on that of all later Italians. The illumination of manuscripts came originally from Alexandria. The Emperor Constantine called numerous Alexandrian scholars and illuminators to Constantinople, and founded a library. Several manuscripts both sacred and profane of this period still exist. In the Vatican is preserved an Iliad of the IV or V century executed in a style that is not unlike the best frescoes of Pompeii. This Byzantine tradition of illuminating manuscripts spread all over Europe, and had a profound effect on miniature painting and on other arts. The icons or religious panels were the ancestors of the later European altarpieces. Among the earliest existing panel pictures in the world are the realistic portraits, produced in the Fayoum in Egypt in the III century and painted in the encaustic method, that is, with a wax preparation.[1] Probably the earliest Madonnas were similar.

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[1] In the Museum of Fine Arts, Boston, there is an encaustic portrait from El Rubayât, Fayoum.

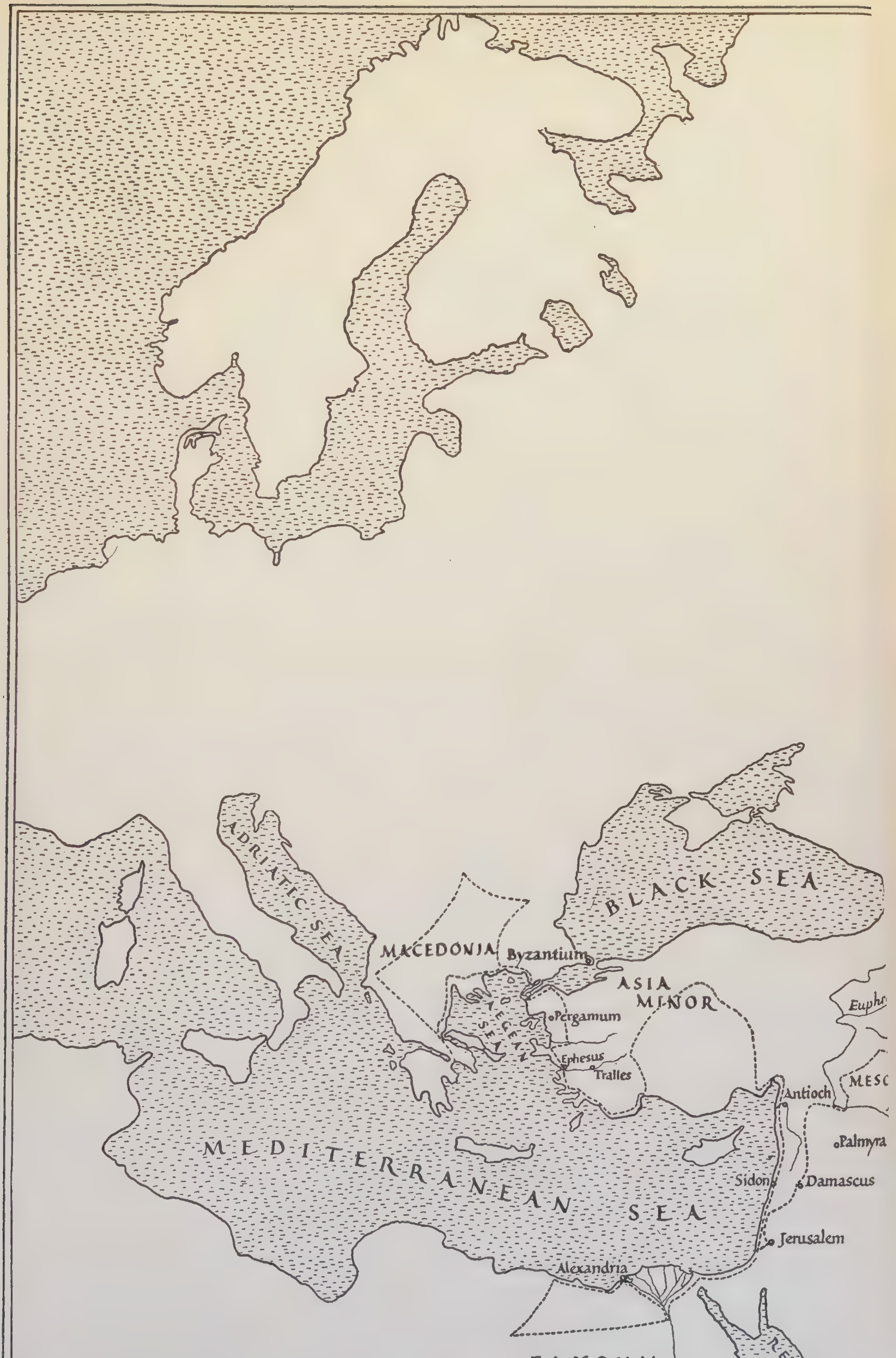
We have noted that the iconography began in a simple and symbolic manner, and that then the representations of scenes in the life of Christ began to take form in the actual churches raised on the traditional spot where the event was said to have taken place. Gradually a newer and richer iconography developed in the Second Golden Age. The ancient orators of Greece became the prophets of Christian art. Apollo not only served as a model for Buddha in the East, but also had his effect on the development of the type of Christ in the West. The tunic and mantle of the Italian religious pictures were inherited from the Hellenistic pallium or himation. The compositions, the action, and the gestures of the figures came from Greece; though in regard to the compositions this statement must be somewhat qualified. The early Greeks had an unfailing sense of significance. The principal actors were so placed in the scene as to tell the story effectively. The Byzantines were influenced in their compositions by the Persian love of completely filling the spaces with decorative features, which dispersed the interest over the whole field instead of concentrating it at the vital point. The types were in part Greek. The taste for gorgeous colour and for purely decorative features, such as conventional animals and flowers, was introduced into Byzantium largely through the Persian textiles. The artists, it is true, used the ideal types, but they also studied nature to some extent. Oriental saints with almond-shaped eyes and pointed beards stand beside saints of the classical type in the groups in these pictures. A new scheme of symbolism was developed in the IX and X centuries for both the church and its decorations. The dome was Heaven. In it was a vast figure representing the Christ Pantocrator, or image of the invisible God. Then came certain apostles or prophets, and the Madonna ruled below. After that came other scenes arranged in due order, each saint or scene having a special significance. Twelve scenes from the life of Christ were chosen to represent the Twelve Feasts. The two which were given especial emphasis were the Crucifixion and the Descent into Hell. Sometimes the Last Judgment on the western wall completed the series. In the earlier days the object was to celebrate the triumph of the Church and tell the sacred stories to the people. In the later days the scheme of decoration was a sort of liturgy, and subjects came to be used from the Apocalypse instead of from the Old Testament. The life of the Madonna and the lives of various saints also became more popular.

Starting from the wreckage of one of the greatest arts of the world, Byzantine art suffered from the lack of an archaic stage. But in essence it remained nevertheless a primitive art. Its general tendency was to pay scant attention to nature. The Greek loved the human body, and the freedom of the athlete; the Byzantine held up the ascetic as an ideal — the body was first concealed and then ignored. The landscape was formal and conventional. The composition of each subject was decreed by the Council of Nicaea to be fixed by the theologians, and the artists were to follow their instructions. The Byzantines had a high standard of workmanship, which is one of the signs of a great art. They were the world's great masters of mosaic. The deep rich glow that comes from the walls of these churches darkened to the tone of twilight has the power of enchantment. Like music, mosaic is an abstract art, indeed, the word mosaic is said to be of the same root as the word music.

It is this aloofness and this symbolic spirit that makes Byzantine art to some extent like Indian art, which has been thus described by Havell in his Indian Sculpture and Painting: " Realism to the Indian artist has a different meaning from what we attach to it; for Indian philosophy regards all we see in Nature as transitory, illusive phenomena, and declares that the only reality is the Divine Essence, or Spirit. So while European art hardly concerns itself with the Unseen, but limits its mental range to the realms of Nature, and thus retains, even in its highest flights, the sense and form of its earthly environment, Indian art (like the Egyptian of which it is the living representative) is always striving to realize something of the Universal, the Eternal, and the Infinite." " Greek and Italian art would bring the gods to earth, and make them the most beautiful of men; Indian art raises men up to heaven and makes them even as the gods."

Thus, like a tree which shoots its roots deep into the earth, and holds its arms out afar towards the rain and the sunshine, and from those varied elements in due time produces series after series of fruits to nourish those in want, Byzantium, which was the centre of art and culture in Europe for hundreds of years, amalgamated various incongruous elements of East and West, and then gave forth inspiration freely to the world.

E. W. F.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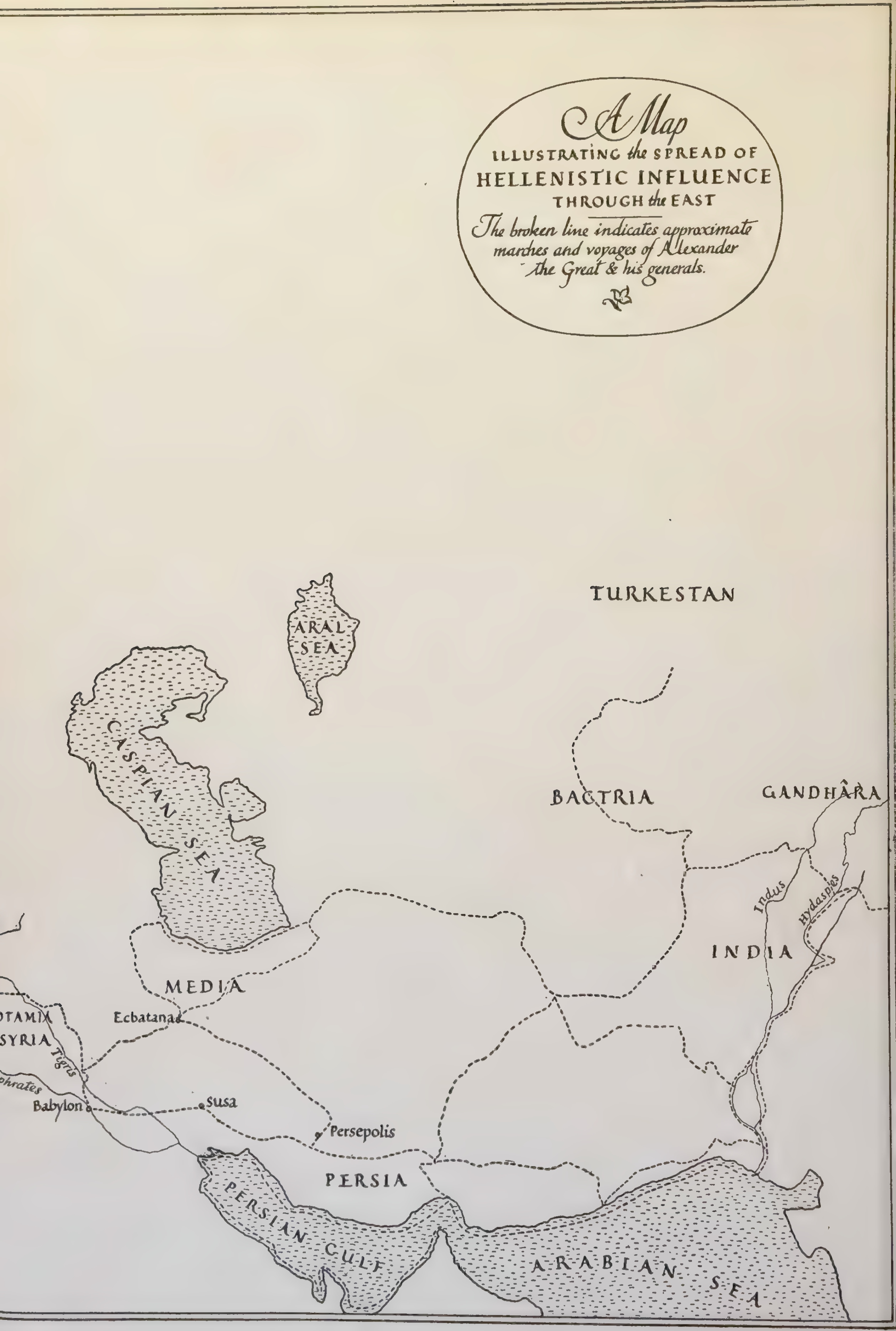
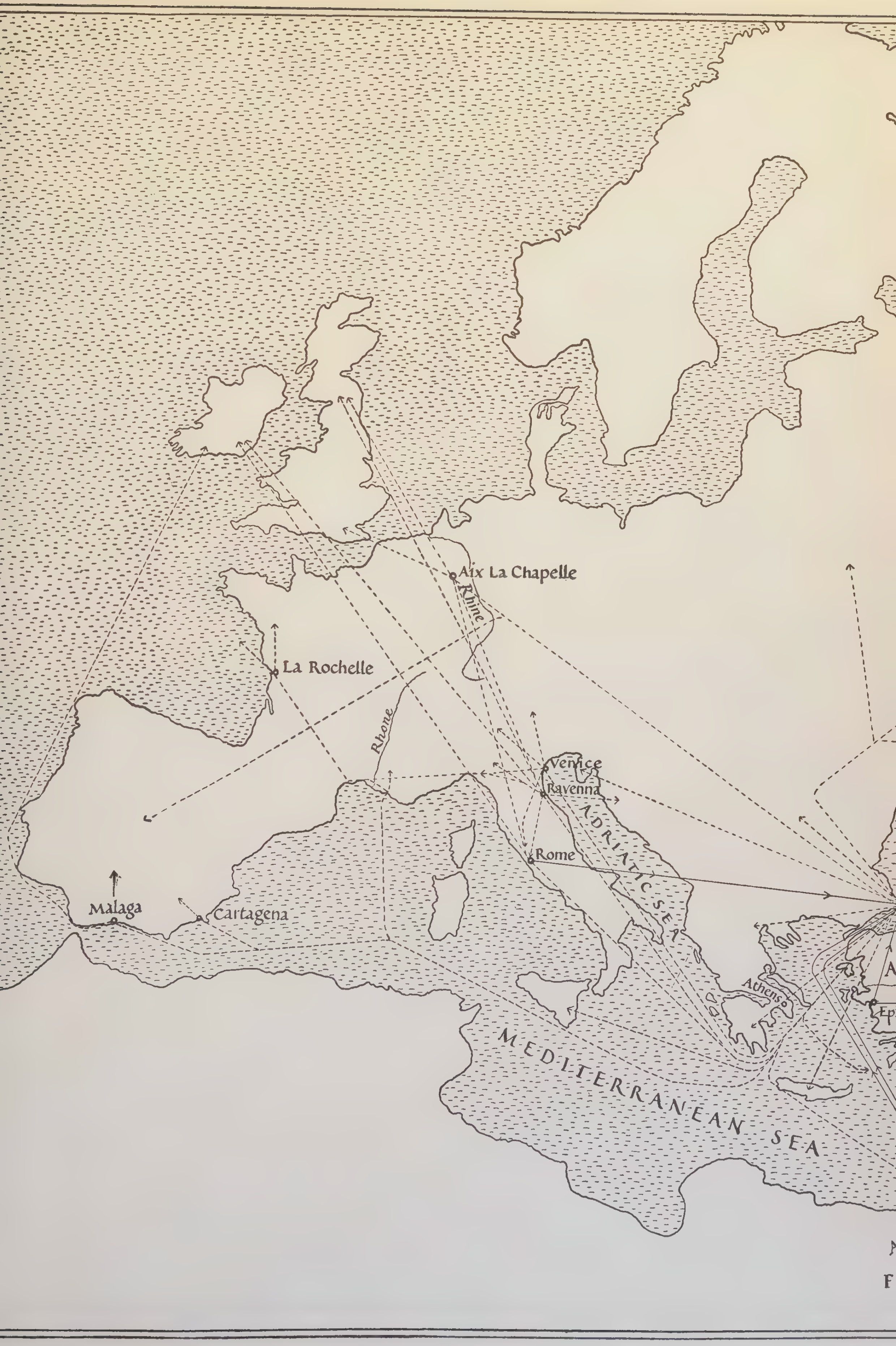


A Map
ILLUSTRATING the SPREAD OF
HELLENISTIC INFLUENCE
THROUGH the EAST

The broken line indicates approximate marches and voyages of Alexander the Great & his generals.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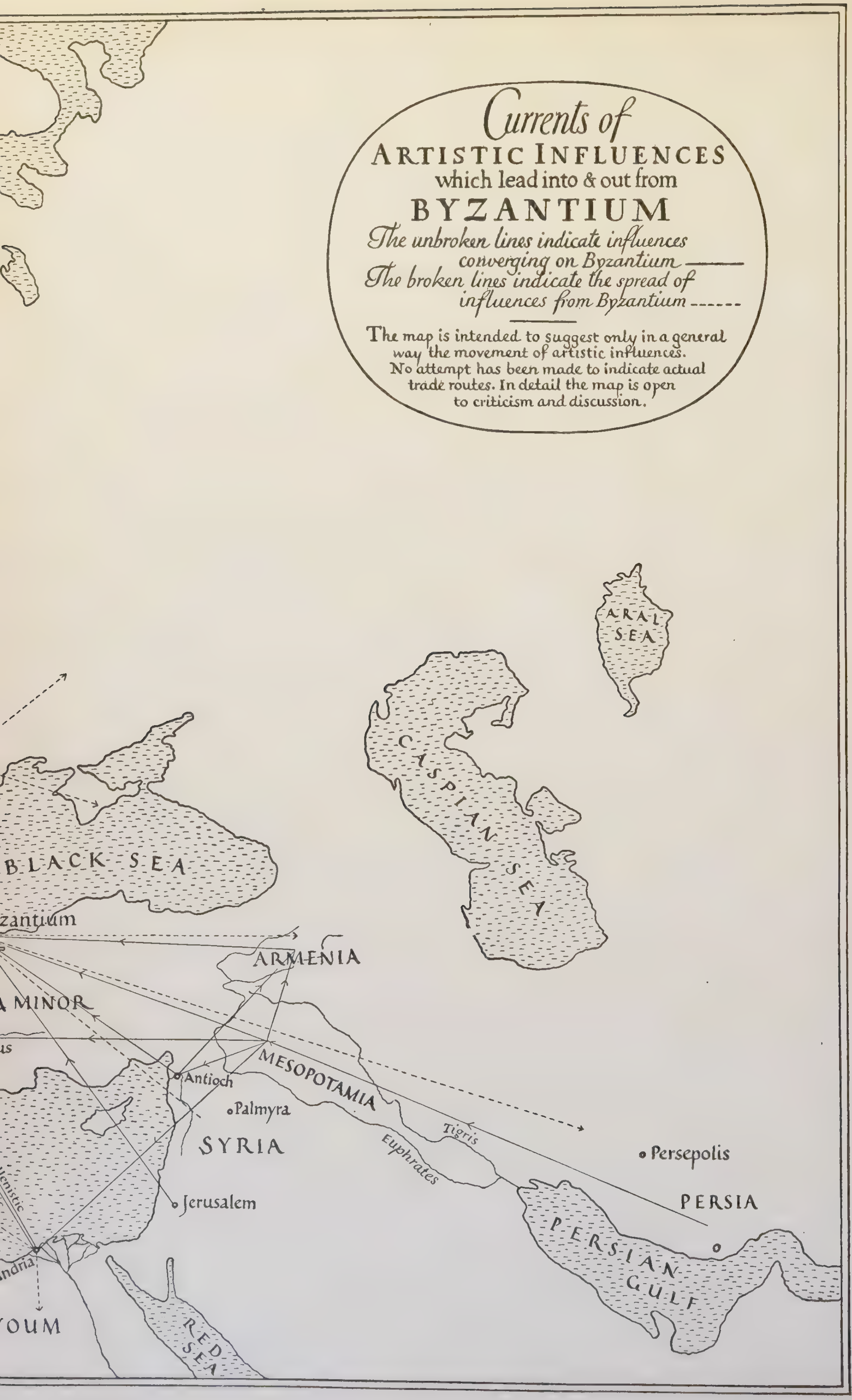
Malaga
Cartagena
Athens
MEDITERRANEAN SEA


Currents of
ARTISTIC INFLUENCES
which lead into & out from
BYZANTIUM
The unbroken lines indicate influences converging on Byzantium
The broken lines indicate the spread of influences from Byzantium
The map is intended to suggest only in a general way the movement of artistic influences. No attempt has been made to indicate actual trade routes. In detail the map is open to criticism and discussion.
ARAL SEA
CASPIAN SEA
BLACK SEA
zantium
ARMENIA
MINOR
Antioch
Palmyra
SYRIA
MESOPOTAMIA
Tigris
Euphrates
Persepolis
PERSIA
PERSIAN GULF
Jerusalem
ndria
RED SEA
OUM

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BYZANTINE SCHOOL

The Byzantine pictures in the Fogg Art Museum are not at present on exhibition in the Gallery, as they are in quality for the most part much below the standard of the other primitives. They may, however, be seen in the Director's room by request. Six of these have been given and four lent to the Museum.

For convenience they are here designated by letters. Like most Byzantine pictures these paintings are hard to date accurately.

A–B SAINT ANDREW AND SCENES FROM HIS LIFE

A. H. 19⅛ in. W. 14¾ in. (48.5 × 37.5 cm.)
B. H. 19 3⁄16 in. W. 14⅞ in. (48.7 × 37.8 cm.)

The most important and interesting of these pictures is a painting representing Saint Andrew and ten scenes from his life. Panel B was bought in Athens in 1907. It is a crude example of late Byzantine colour. When it reached the Fogg Museum the paint began to scale off, and it was found necessary to transfer the picture to a new panel. In the process, picture A, which is painted on parchment, was found underneath by William Allerton, who succeeded in performing the difficult operation of separating the two. Panel A is of far finer quality, and although it is almost a complete wreck, enough of it remains to show that the draughtsmanship and the colour were both exquisite. The principal colours that remain are vermilion and more neutral orange reds and blue greens. This original picture (A) was perhaps painted as early as the XII or more probably the XIII century. Several centuries later it must have become damaged, and the order given to paint a new one over it. Fortunately the second painter used the traditional Byzantine method of preparing a coat of plaster or gesso as a ground instead of painting directly on the surface of the older picture. And so it has been possible to preserve them both. In both panels (A and B) the scenes are very much the same, and are arranged in the same order.

Saint Andrew stands in the centre, and around him are represented ten scenes from his life which seem to be: Saint Andrew preaching; First Calling of Saint Andrew; Second Calling; Miracle of Nicolas; Miracle of the Seven Devils near Nice; Resuscitation of the Youth who had been strangled by the Seven Devils in the Likeness of Dogs; Saint Andrew as Pilgrim; Flagellation of the Saint; Saint Andrew bound to the Cross; Crucifixion of Saint Andrew.

In B the donors are painted at the feet of the saint. Between them in small letters is an undecipherable inscription. Saint Andrew holds in his hand a scroll. His name *ἅγιος ’Αντρέας* is written in red paint on the green background. In the scene directly underneath the figure of the saint, representing Saint Andrew bound to the Cross, the date 1812 appears in the same red paint on the brown rocks of the foreground, but, as these letters are different in character from the older writing, and as the style of the picture indicates that it was painted at least one hundred years before 1812, it is quite possible that the date was added later. The prevailing tones of the picture are green, red, and gold.

C SAINT ANDREW AND SCENES FROM HIS LIFE

H. 19$\frac{15}{16}$ in. W. 13$\frac{3}{4}$ in. (50.6 × 35 cm.)

This is another Saint Andrew panel, but it is cruder and probably later than B, perhaps of the later XVIII century. It has eight scenes from Saint Andrew's life, instead of ten; the two omitted are the Flagellation of Saint Andrew, and Saint Andrew bound to the Cross. In the next to the last scene the saint appears to be preaching, holding a cross in his arms.

The panel was bought in Switzerland in 1914.

D THE DESCENT INTO HELL

H. 25$\frac{9}{16}$ in. W. 16$\frac{1}{2}$ in. (65 × 42 cm.)

Christ wearing a gold garment and in a blue mandorla with gold lines has broken down the gate of Hell. An angel in the foreground is binding with chains the prostrate form of the Prince of Darkness. Several figures are behind Christ. In the front of the group are John the Baptist, David, and Solomon. On the right is the figure of Adam. Christ is holding him by the wrist and pulling him up out of a tomb. Eve is seen just above Adam's head. Both of them wear red garments and Adam has a blackish green mantle over his gown. One group of figures in Limbo recedes behind Adam and Eve to one of the two conventional Byzantine pointed mountains which represent

Hell; the other group, on the left, behind Christ, recedes into the depths of the other mountain. Two angels appear in the sky; between them is the inscription: ἡ ἀνάστασις τοῦ Χριστοῦ (anastasis, literally, the rising up or resurrection). At the bottom of the picture is a second inscription: Δέησις . . . τοῦ θεοῦ (literally, supplication or entreating . . . of God).

The panel was bought in Athens in 1907.

Professor Morey of Princeton, judging from a very poor photograph and basing his opinion chiefly on the iconography of the scene, thinks that the panel may date from the XIV century, as this is the characteristic late Byzantine type. He says: "The omission of the cross in Christ's hand puts the scene after 1200 . . . almost a replica of this composition is found at Mistra in the Peribleptos (Millet, Mon. byz. de Mistra, pl. 116, 3), save that the angel binding Satan is larger, that the groups are handled in a looser manner, and Adam and Eve lack the nimbi which they wear in the ikon. The Peribleptos fresco is dated c. 1350."

Anastasis was the term used in East Christian art for the scene which in the West was called the Descent into Hell, or Christ in Limbo. The painting by Sassetta in the Gallery (No. 22) is a western representation of this scene. Deesis was the term used in the East for a symbolical group of Christ, the Virgin, and Saint John the Baptist, with Christ in the centre and the two other figures standing turned towards Him holding out both hands in an attitude of supplication.

The Anastasis was one of the twelve principal Feasts of the liturgical calendar of the Eastern Church, and was a very popular subject in the Middle Ages. The early illuminators all over Europe represented the scene with great frequency. The story of the Descent into Hell is related in the Apocryphal Gospel of Nicodemus, but it has been suggested that early Egyptian legend influenced the representations. As told in Nicodemus, Christ, Who usually bears a cross, or later, particularly in the West, the banner triumphant, broke down the gates of Hell, crushing Death, and liberated the righteous persons of the Old Testament who had been kept in Limbo merely because they were born under the Old Dispensation. Adam and Eve are usually represented in a conspicuous place, and Abraham, David, Solomon, Isaiah, Abel, and other Old Testament figures appear. From the beginning of the XI century the Baptist was introduced. In this picture it is noteworthy that Christ bears a roll in His hand instead of a cross. The gates on which He stands are in the form of a cross, as in XII century and later representations.

E MADONNA AND CHILD

H. 19 in. W. 13¾ in. (48.1 × 35 cm.)

The Madonna and Child both have dark bluish black gowns. The mantle of the Madonna is of a deep violet red, and the mantle of the Child is orange red and is covered with the conventional Byzantine gold lines.

The panel was bought in Verona in 1906.

As in the case of most of the Byzantine pictures, it is difficult to date this one with accuracy. Its style suggests that it may have been produced in the early part of the XIV century, but it is also possible that it was painted later.

F MADONNA AND CHILD WITH REPRESENTATIONS OF THE TWELVE FEASTS

Vellum mounted on panel. H. 17⅜ in. W. 13⅛ in. (44 × 33.3 cm.)

The Madonna and Child are surrounded by twelve scenes representing the twelve principal Feasts of the Eastern Church, which are placed in the following somewhat unusual order: Annunciation, Nativity, Baptism, Presentation, Raising of Lazarus, Entry into Jerusalem, Crucifixion, Ascension, Descent into Hell, Ascension of the Madonna, Pentecost, Transfiguration. Half effaced inscriptions in gold letters give the names of the scenes. Two angels are in the sky on either side of the Madonna, and below her are Saint Barbara and an unidentified saint. On either side of these two are two saints on horseback, perhaps Saint George and Saint Theodore. As in the other pictures, red and green, much darkened, are the prevailing colours.

This picture was bought in Athens in 1914. It may have been painted as early as the XV century.

G PRESENTATION OF THE VIRGIN AND SAINTS

Vellum mounted on panel. H. $13\frac{15}{16}$ in. W. $10\frac{9}{16}$ in. (35.4 × 26.9 cm.)

In the upper part of the panel is a Presentation, represented in accordance with the Byzantine Guide to Painting and showing the prophet Zacharias in pontifical robes with his arms open, the Virgin mounting the steps before him — in this case without the prescribed taper — Saint Joachim and Saint Anna, and behind them the crowd of virgins carrying tapers. In the upper part of the scene is the inscription: *ἡ ἐν τῷ ναῷ εἴσοδος τῆς θεοτόκου* (Entrance of the Mother of God into the temple). Above the inscription are represented the Virgin and the archangel Gabriel, who offers her bread. On either side of the Presentation are figures of Saint John the Baptist, with wings, as in late representations of the Deesis, and Saint Nicolas. Underneath stand four saints, namely, Saint Theodore, with his palm branch and spear, Saint Dionysius, Saint Spiridion, and Saint Charalampus.

This picture was bought in Athens in 1914. It is crude in execution, and probably was painted not earlier than the XVI or XVII century.

H PRESENTATION OF THE VIRGIN

H. $17\frac{13}{16}$ in. W. $13\frac{11}{16}$ in. (45.2 × 34.9 cm.)

This is a typical representation of the subject with the Presentation below, and Mary and the angel Gabriel above.

The panel was bought in Switzerland in 1914. It is a crude, late piece, probably executed not earlier than the XVIII century.

I RAISING OF LAZARUS

H. $20\frac{11}{16}$ in. W. $13\frac{11}{16}$ in. (52.5 × 34.9 cm.)

The scene is represented in the traditional manner. Christ in a blue and gold mantle with a red tunic moves from the left, followed by a crowd of people. In His hand is a scroll on which is an inscription which includes the word Lazarus. On the right Lazarus stands up in his tomb. One attendant, as in the later representations, is beginning to unwind the wrappings. At Christ's feet kneel the Magdalene in a red mantle, and Martha. On the left, in a dark cleft in the rocks, appears a shadowy figure representing Hades. This is the only one of the Byzantine panels in which the blue sky is represented instead of a gold background. The picture, originally crude, has suffered from darkening and repainting. Near the top of the panel is the inscription: *ἥ ἔγερσ(ε)ις τοῦ Λαζάρου* (Raising of Lazarus).

The panel was bought in Switzerland in 1914. The date of the picture is probably not earlier than the xviii century.

J SCENES FROM THE LIFE OF CHRIST AND THE LIFE OF THE MADONNA

Lent by the Museum of Fine Arts, Boston.
H. 13⅝ in. W. 12 1/16 in. (34.6 × 30.5 cm.)

This panel contains numerous small scenes including the Last Judgment, scenes from the life of Christ and the life of the Madonna, and representations of the Four Evangelists.

The workmanship of the panel is delicate. It was probably not painted earlier than the xvi century, and perhaps much later.

ITALIAN PAINTING

ITALIAN PAINTING — BIBLIOGRAPHY

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Painters of North Italy.

FLORENTINE PAINTING

FLORENTINE PAINTING

ITALIAN PAINTING, in its beginnings in the XIII and XIV centuries, though at first hardly to be distinguished from a mere renewing and perfecting of the best Byzantine traditions, was one phase of the Gothic art of western Europe, often indeed in close touch with that of France and of other countries beyond the Alps. Its further development in the XV century was likewise largely a carrying on of the naturalistic traditions of later Gothic painting, but to this was added the stimulus of direct contact with ancient art and culture, which gave a special character to this later period known as the Renaissance.

To the vitality and energy of Gothic and Renaissance culture is due the feeling for plastic form, for individualization of character, and for reality of action, which distinguish early Italian painting from the stilted conventionalism of the prevailing Byzantine style. Nevertheless in technique and design, as well as in general methods of representation and in iconography, Italian painting was based on the traditions of Byzantine art. Moreover, the primary aim of most Italian painting was, like Byzantine, to serve as decoration of wall or panel surface, subordinate to the architectural intent of building or furniture design. Fresco was used for the decoration of the walls and ceilings of chapels, churches, and palaces; tempera, and later oil handled in much the same manner as tempera, for the decoration of the panels of furniture, either that in churches, like altarpieces, tabernacles or cupboards, or that in houses, like the marriage chests (cassoni). A more independently pictorial style, as opposed to this decorative style, was not introduced until the latter part of the XV century, and then largely under the influence of realistic Flemish painting.

A very large part of the painting that has been preserved is religious; but by no means all, even in Gothic times, was so. Secular subjects, in the Renaissance mainly classical in character, were commonly treated in the frescoes and panels in palaces and houses. An example of this is the panel of the Judgment of Paris, No. 13 in this Catalogue. Even in the paintings of religious subjects, the naturalistic side, often the chief interest of the painters themselves, was entirely non-religious in its appeal.

Pietro Cavallini late xiii c.
Duccio di Buoninsegna ab. 1255–1319
Simone Martini ab. 1283–1344

The first great personalities and the first distinct schools in Italian painting emerge in the latter part of the XIII century; Cavallini in Rome, where realistic tendencies of classical Roman art seem to have survived somewhat distinct from the otherwise dominating Byzantine style; Duccio, followed by Simone Martini, in Siena; Cimabue and Giotto in Florence. With the removal of the papacy to Avignon in 1309, the Roman school quickly declined in importance, and in the XIV century Florence and Siena were the leading schools. Of these, Siena, as the more distinctly Gothic school, was especially important for the influence it exerted on other Italian painting, including that of Florence. On account of its influence on French painting, partly through Simone Martini's sojourn in Avignon, it also played an important part in the development of the so-called International style, a naturalistic and courtly phase of later Gothic painting of the close of the XIV and the beginning of the XV century, in which there was comparatively little distinction between the art of Italy and of the north. In the XV century, on the other hand, Florence took the lead among all the cities of Italy in painting, as in the other arts and in politics and learning, for in all the earlier Renaissance Florence was the recognized centre of culture.

Cimabue, ab. 1240–ab. 1301

Giotto 1276–1336

The art of Cimabue, the first individually significant Florentine painter, may, as far as can be judged from the few scanty, ruined, and disputed remains, which show strong Roman influence, be described as transitional between Byzantine and Gothic. Cimabue's pupil Giotto must therefore be regarded as the first great Gothic artist of Florence, sculptor and architect as well as painter, distinguished among all his contemporaries for his convincing expression of solid form, his power as a dramatic painter, his originality of observation and invention in trying to make his people act like real human beings as he himself saw them in the city about him — far less lovely than Duccio, who clung closer to his Byzantine models, but more deeply significant. As Dante wrote in the " vulgar " tongue, so did Giotto, more than his predecessors, express himself in every day " vulgar " idiom. It is altogether probable that he was directly inspired in this by the acting in the religious plays of the day, for in the general arrangement of the compositions the plays had undoubted influence on the painting and sculpture of the time. Giotto was one of the great individual geniuses, so noteworthy in Italian art, who seem each to have been a culmination of some particular phase of thought and expression. Although he had many direct pupils and assistants, and numerous imitators, who produced " Giottesque " art in many parts of Italy, there seems to have been no great individual artist among them. While emphasis on plastic form is still found in many works, the more obvious emotional quality and the entertaining naturalism which are found in Sienese art — which are indeed common to all Gothic art of the later XIV century — seem to have appealed to other Florentine artists more than the stern majesty and the severe reality of Giotto. As a matter of fact, one of the principal changes in the Florentine style in the XIV century was that toward greater naturalism in the relation of the figures to architectural and landscape setting, a change to be noted in all Gothic art of the time.

Taddeo Gaddi has always enjoyed the reputation of being the principal direct follower of Giotto, but modern criticism is engaged in determining other personalities among his many assistants and pupils. Some of them may have come closer to Giotto than Taddeo, but their names will in most cases probably never be known: Bernardo Daddi and Andrea di Cione, known as Orcagna, possibly Daddi's pupil, show Florentine art of the XIV century, after Giotto, at its best. They were more akin to the Sienese in spirit, but Orcagna, also a sculptor, was distinctly sculpturesque in the expression of plastic form in painting. His brothers, Nardo and Jacopo di Cione, were still more inclined toward Sienese Gothic, while Agnolo Gaddi, Giovanni da Milano, and Andrea da Firenze came directly under Sienese influence. Spinello Aretino, showing similar influences, was a typical unprogressive Gothic painter of the close of the century, preserving something of the monumental dignity of Giottesque art and much of its beauty of workmanship and design, but little of its significance.

Taddeo Gaddi ab. 1300–1366
Bernardo Daddi ab. 1280–1348
Orcagna 1308(?)–1368
Nardo di Cione, active 1343–1365
Jacopo di Cione, active 1360–1394
Agnolo Gaddi ab. 1333–1396
Giovanni da Milano, active ab. 1365
Andrea da Firenze xiv c., 2d half
Spinello Aretino 1333(?)–1410
Lorenzo Monaco ab. 1370–1425

Just at the close of the XIV century and in the beginning of the XV century there was a final " burst " of the late Gothic style in the work of Lorenzo Monaco, of Fra Angelico, probably Lorenzo's pupil, and of Masolino. Lorenzo's painting, in its use of flowing line, is

Fra Angelico 1387–1455

Masolino 1384–after 1435

strongly suggestive of XIV century French Gothic. Fra Angelico, in his architecture and costumes, often witnesses the presence of the Renaissance about him — in fact he is more often spoken of as a Renaissance master — but his style is distinctly Gothic, showing in many works the gaiety, grace, and charm of the International style. The works of both of these men are notable for their pure, bright colour, especially attractive in their paintings on a small scale. Masolino's naïve and debonair manner is still more typically International.

Masaccio 1401–1428

Domenico Ghirlandaio 1449–1494

With Masolino's pupil, Masaccio, on the other hand, we come to an entirely new epoch, in which art, under the guidance of direct students of the antique, like the sculptors Brunelleschi and Donatello, became more conscious — more knowing in its rendering of nature, more measured and accomplished in its search for beauty. It must be borne in mind that in this new epoch, known as the Renaissance, even more than in the earlier period, the character of Florentine, indeed of all Italian art was determined by the individual genius of the few great artists, while at the same time each of them had numerous pupils and assistants who formed his school. Masaccio was the first of these outstanding geniuses of the XV century, and in his frescoes in the Brancacci Chapel in the Carmine in Florence he set the standard for wall painting in the Renaissance. In place of the scattered compositions of most of the historical works of the XIV century, he substituted a monumental style of composition, with the figures arranged definitely in three dimensions and relieved against a truly spacious landscape background. He also exhibited great power in the expression of solidity and weight in his figures, and showed fine dramatic feeling. Other Florentine fresco painters of the XV century followed in his footsteps in the matter of monumental composition, while they laid greater and greater emphasis on naturalism in the handling of details of costume, in the treatment of architecture and landscape, and in the introduction of portraits of contemporary Florentines as attendant choruses, which finally, as in many of Ghirlandaio's frescoes, completely swamp the figure action of the subject itself.

Benozzo Gozzoli 1420–1497

Although a more distinctly Gothic tradition survived well on into the XV century in the work of Fra Angelico and his pupil Benozzo, and in that of many of the minor workshops, naturalism, intense and severe in some instances, gentle and appealing in others, was the keynote of the more significant and typical Florentine painting of the xv and xvi centuries. The painters of the xv century are conveniently classified into two groups according to their tendencies in this respect: one a group of " intellectuals " or " scientists," including Uccello, Castagno, Domenico Veneziano, Antonio and Piero Pollaiuolo, Baldovinetti, Verrocchio; the other including more popular painters, who appealed more to the average less scholarly taste. Filippo Lippi, with his follower Pesellino, is the chief representative of the latter group, to which also belong the host of painters in the large workshops like that of Pier Francesco Fiorentino, which turned out such a quantity of small Madonnas more or less in the winsome Filippo style. The scientists gave especial attention to the study of various branches of the science of painting — anatomy, perspective, foreshortening — and to experimenting with new technical methods and media. Many of them were uncompromising realists, who, to avoid the commonplace, showed a conscious preference for a quaint ungainliness of action or ugliness of countenance. This may be seen in the engraving of the Battle of the Nudes by Antonio Pollaiuolo, an impression of which is in the Fogg Museum, and in the Portrait by the same artist at Fenway Court. The significance of these masters, however, does not depend merely, or even principally, on their contributions to science, for they inherited the older traditions of workmanship and design, and they often achieved the greatest beauty of colour and composition as well as an amazing amount of vitality and life.

Paolo Uccello 1397–1475
Andrea del Castagno d. 1457
Domenico Veneziano ab. 1400–1461
Antonio Pollaiuolo 1429–1498
Piero Pollaiuolo 1443–1496
Alesso Baldovinetti 1425–1499
Andrea del Verrocchio 1435–1488
Filippo Lippi 1406/9–1469
Francesco Pesellino 1422–1457
Pier Francesco Fiorentino active 1474–1497

Botticelli, although in training he belonged to the more popular school, for he was pupil of Filippo Lippi and master of Filippino Lippi and other " sentimentalists," may nevertheless more properly be included among the intellectuals and scholars. Some of his earlier work was in distinctly naturalistic vein, revealing Pollaiuolo's influence, but he soon developed a less realistic, more poetical style, which is shown in his treatment of both classical and religious subjects. In his mode of expression he was more abstract than most of his contemporaries, especially in his use of line. In general conception all his earlier work was strongly influenced by Neoplatonism. Later on he came under Savonarola's spell, he abandoned classical subjects, and in the few paintings dating from the last years of his life revealed the strong influence of the Dominican friar's teachings.

Botticelli 1444–1510

Piero di Cosimo 1462–1521

In place of the sculpturesque conception, with its diffused lighting, which prevailed in most of the Florentine painting in the XV century, a more distinctly pictorial effect, with more naturalistic lighting, was introduced by Piero di Cosimo and Leonardo da Vinci. The influence of Flemish painting in this is clear, especially in the work of Piero di Cosimo, who was very directly inspired by the lighting scheme, as well as by the realistic types, employed by van der Goes in his altarpiece painted for Santa Maria Nuova about the year 1476. That the Florentine painters always naturally approached painting from the sculptor's point of view, however, is shown in the strong contrasts of light and shadow developed by Leonardo and by Piero's followers, like Fra Bartolommeo and Andrea del Sarto, with the idea, first of all, of expressing more striking relief in the modelling of individual figures.

Fra Bartolommeo 1475–1517
Andrea del Sarto 1486–1531

Leonardo da Vinci 1452–1519

In the later Renaissance, Leonardo da Vinci and Michelangelo were the leading masters. To a considerable extent their work may be regarded as the culmination in the development of Florentine art, summing up its principal tendencies. Leonardo, who was one of the first thinkers on many modern scientific problems, was the final representative of the naturalistic side of Florentine art, although it was in his drawings rather than in his paintings that he showed most clearly his kinship with the earlier scientists. In attempting to achieve refinement of expression, distinctness of individualization, and perfection of design, he lost in directness and spontaneity. Perhaps, if the time had been ripe, he would have been greatest as a landscape painter, for his heart seems most clearly revealed in his studies of rock, plant and tree forms, and in his drawings of extended mountain landscapes, and possibly it is the handling of light effect and of space which contributes most to make pictures like the Last Supper and the Virgin of the Rocks enduring works of art, ranking among the most typical, if not the greatest, expressions of Florentine genius.

Michelangelo 1475–1564

Michelangelo was the more genuinely imaginative artist with spontaneous vision. As opposed to the pictorial style of Leonardo, he clung more to the monumental traditions of fresco painting, and, although in some ways not so successfully as some of the earlier painters, he made decoration of wall or vault surface the controlling aim of his composition. Like the greatest of the earlier painters, his "science" was rather a means toward the end of expression than a final interest in itself. In his prophets and sibyls and nude athletes on the Sistine ceiling he summed up in quite overwhelming fashion the artistic ideals of the Florentine figure painters in making the action of the figure expressive of the various moods or movements of the spirit, much as this is accomplished in musical composition by variations in rhythmical character.

Michelangelo was the last of the great painters of Florence — the last of the long line of Florentine men of genius. His followers reproduced the muscles and contortions but little of the spirit of his figures. Leonardo also had no direct pupil of importance, but his influence is shown to a greater or less degree in the works of almost all the Florentine painters of the later Renaissance. Among the more important of these were Andrea del Sarto, Fra Bartolommeo, and Albertinelli, pupils of Piero di Cosimo; Bacchiacca, Franciabigio, and Pontormo, pupils of Andrea del Sarto; and the minor eclectic painters, Granacci, Raffaellino del Garbo, and Raffaelle dei Carli. Bronzino continued something of the older traditions through the third quarter of the XVI century.

Albertinelli
1474–1515
Bacchiacca
ab. 1494–1557
Franciabigio
1482–1525
Pontormo
1494–1556
Granacci
1477–1543
Raffaellino del Garbo
1466–1524(?)
Raffaelle dei Carli 1470–after 1526
Bronzino
1502(?)–1572

The importance of the Florentine school is, however, not to be measured solely by the works produced by the masters of Florence itself. Its influence on the other schools of Italy was of supreme moment in the development of all Italian painting of the XV century. In Umbria, for example, Piero dei Franceschi, one of the greatest XV century masters of Italy, was the pupil of the Florentine scientist Domenico Veneziano, and Piero's pupil, Signorelli, was also directly influenced by the Florentine naturalists. So to Fiorenzo, Perugino, Pintoricchio, and a little later, Raphael, Florence was the fountain head of inspiration. In a similar way Renaissance painting in northern Italy depended in its beginnings on that of Florence. Donatello's visit to Padua from 1443 to 1452, when he executed the equestrian statue of Gattamelata and the altar in the church of San Antonio, was of the greatest significance in conveying the influence of the Florentine intellectuals to that city, which was also visited by Paolo Uccello and Filippo Lippi. In the third quarter of the XV century Padua became the artistic centre for the north, and under Squarcione and Mantegna dominated the art of all the northern cities, like Ferrara, Milan, Cremona, and even Venice. Later on in the XV century the direct influence of Florence was extended to Milan in the person of Leonardo, who took up his abode there in 1482. Practically all the Milanese painters succumbed to his more or less happy influence; some became his direct assistants and imitators. Florence was indeed the mistress of Renaissance painting in Italy.

Arthur Pope.

The Florentine paintings in the Fogg Museum will be found under Nos. 1–16 in this Catalogue.

Among the artists mentioned in the foregoing sketch the following are represented in the Boston Museum of Fine Arts, and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: FRA ANGELICO, Madonna and Saints.

Fenway Court: GIOTTO, Presentation in the Temple; DADDI, Madonna and Child; AGNOLO GADDI, Annunciation; FRA ANGELICO, Death and Assumption of the Virgin; Attributed to MASACCIO, Portrait of a Man; PESELLINO, Labour and Time, Love and Death; ANTONIO POLLAIUOLO, Portrait; DOMENICO VENEZIANO, Portrait; BOTTICELLI, Madonna and Child, Death of Lucretia; BACCHIACCA, Portrait; BRONZINO, Portrait.

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BERNARDO DADDI (?)

About 1280 to 1348

Bernardo Daddi was an early Giottesque painter who has only within the past ten years received the attention which his work merits. He has been identified with the master who signed himself Bernardus de Florentia, by whom there are three signed and dated pictures: an altarpiece of 1328 painted for the church of Ognissanti, Florence, and now in the Uffizi; a Madonna in the Florence Academy, the date of which is partly damaged, but which was probably 1333 or 1334, and a polyptych now in the collection of Sir Hubert Parry, Highnam Court, Gloucester, dating from 1348. Bernardo was the son of one Daddo di Simone, and was born late in the XIII century, probably some time after 1280. He matriculated in the Arte de' Medici e Speziali about 1317. About 1330 he painted the fresco over the San Giorgio gate, Florence, and the frescoes of the Martyrdom of Saint Stephen and of Saint Lawrence in Santa Croce. In 1335 he acquired the third share of a house on the Via Larga. According to Vasari he was a pupil of Spinello Aretino and " labouring constantly in his native city adorned it with very beautiful works in painting. . . This master ultimately died laden with years . . . in the year 1380." Daddi could not have been the pupil of Spinello as he was at least thirty years older than the Aretine painter, and he died before August 18, 1348; records show that on that date a guardian was appointed for his two minor sons.

Although Daddi was born a Florentine and shows Florentine traits, the influence of Sienese masters, particularly of Ambrogio Lorenzetti, predominates in his work. He was the first of the Giotteschi to combine with the naturalism of the Florentines the Sienese religious feeling and decorative sense. Through Daddi's pupil, Allegretto Nuzi, Sienese influence was carried into Umbria. Daddi painted large altarpieces and frescoes, but perhaps his most characteristic works are on a small scale. To this class of paintings belong a number of portable altarpieces; the Fogg Museum triptych is one of this group.

Dr. Suida sees the work of two other artists in the paintings usually thought to be by Daddi. One of these painters he calls the Master of the Bigallo triptych, after the altarpiece in the Bigallo collection painted in 1333. The other painter he calls the Master of the Crucifixions. Among the paintings which he attributes to this master are the Siena Academy triptych of 1336 and a large Crucifix in the Uffizi. As is often the case, at times it is difficult to distinguish between the work of the master and the best work of his assistants.[1]

Other paintings attributed to Daddi in this country are in the Jarves collection of Yale University; in the John G. Johnson collection, Philadelphia; in the collections of Mrs. John L. Gardner, Fenway Court, Boston; Henry Walters, Baltimore; Dan Fellows Platt, Englewood, N. J.; Grenville L. Winthrop, Miss Belle da Costa Greene, New York; the New York Historical Society; and in the George and Florence Blumenthal collection, New York.

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[1] See also M. E. Gilman. *Art in America.* Aug., 1918.

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1 THE CRUCIFIXION, SAINTS, CHRIST IN THE GARDEN OF GETHSEMANE (TRIPTYCH)

Tempera on panel. Central panel, H. $17\frac{7}{8}$ in. W. 10 in. (45.5 × 25.5 cm.)
Left wing, H. $17\frac{3}{4}$ in. W. $5\frac{1}{8}$ in. (45.1 × 13 cm.)
Right wing, H. $17\frac{3}{4}$ in. W. $4\frac{7}{8}$ in. (45.1 × 12.5 cm.)

Central panel: The Crucifixion

The colours are clean and harmonious. The Magdalene kneeling at the foot of the cross wears a vermilion mantle; the Madonna is dressed in dark blue. The hood of her mantle is lined with red. Saint John wears a blue robe and rose coloured mantle; the angels have neutral violet robes and wings. The cross is yellow brown; on the tablet at the head of the upright is a blurred inscription in gold letters on a red field which seems to read: Hic est Jesu Nazarenu Rex Judeorum. Above the tablet is the pelican with her young birds in a nest. The skull at the foot of the cross is yellow brown with blood flowing from it. The drapery of Christ is transparent with bands of golden embroidery and a thin line of gold around the edge. Blood flows from His wound. Throughout the central panel and the wings the figures have yellow hair, except Saint Peter and Saint Anthony the Abbot, who have gray hair and beards.

Left wing: Christ in the Garden of Gethsemane

The figure of Christ is clad in a rose coloured robe and a blue green mantle lined with brown. There are three different kinds of dark green foliage. The trees farthest over to the left are evidently orange trees with orange coloured fruit and some of the leaves are slightly tinged with this colour.

SAINT PETER AND SAINT PAUL

Saint Peter wears a blue tunic, a yellow mantle lined with red, and a white stole on which are black crosses. His keys are gold and his book neutral green with a gold design. Saint Paul wears a yellow brown robe and a rose coloured mantle lined with dark gray; his book is light blue with a gold design. Throughout the triptych the landscape and pavements are brownish green, except the pavement on which Saint Catherine and Saint Reparata are standing, which is yellow. The background is gold, with incised borders.

Right wing: SAINT CATHERINE AND SAINT REPARATA

Saint Catherine wears a robe of neutral orange red lined with gray fur and bordered with gold. Her book is red with a gold design. Saint Reparata wears a warm violet red gown and mantle lined with light blue and gray bordered with gold. Her cross is red.

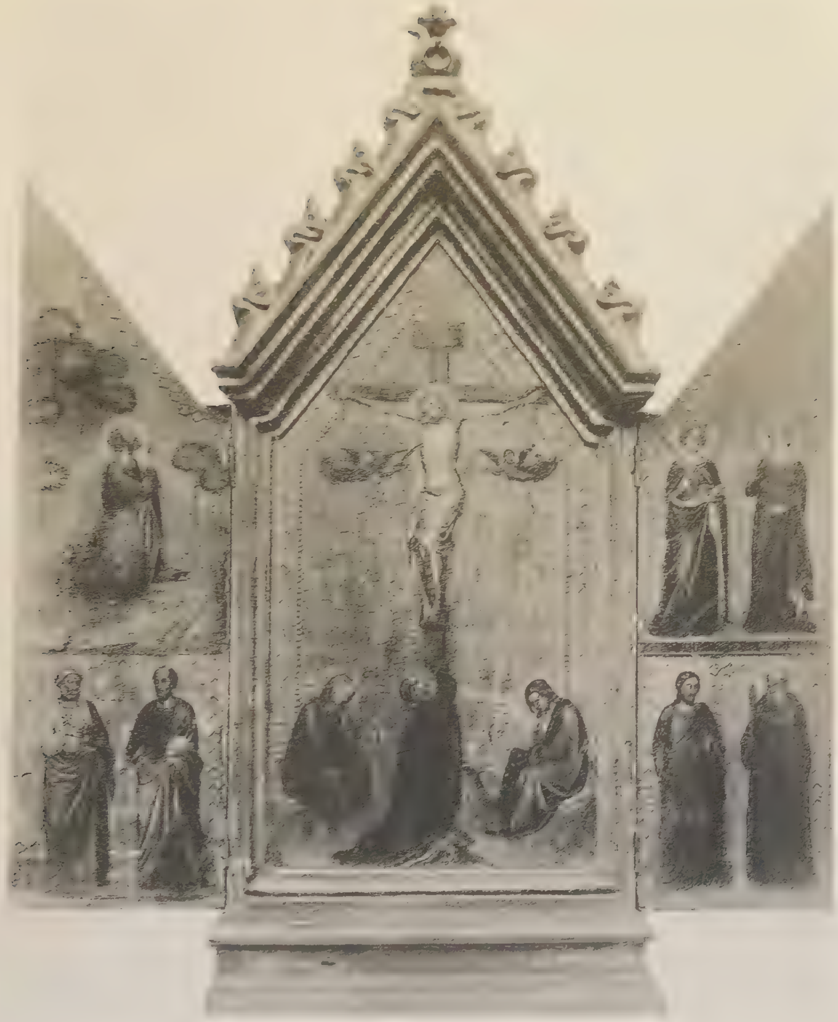
SAINT JAMES THE GREAT AND SAINT ANTHONY THE ABBOT

Saint James wears a pale neutral violet tunic and a green blue mantle lined with warm red violet. On his staff is a red wallet. The white roll which he carries has the same significance as the books which the other apostles hold, namely the word or doctrine which they preach. The saint with him is probably Saint Anthony the Abbot, the founder of the hermit communities. He wears a black habit and carries a red book and brown palm. The palm, although usually a symbol of martyrdom, was occasionally given to saints who were not martyred but who were conspicuous for their victories over pain and temptation. It is doubtless for his overcoming of temptation that Saint Anthony is here represented with the palm.

A partially effaced inscription on the base of the frame reads: . . . CXXXIIII Mense Martii Espi (?), which indicates that the altarpiece was painted in 1334.

The picture was bought by Charles C. Perkins in Italy some time between 1850 and 1860, and was placed on exhibition in the Museum in 1917. In 1918 it was bought for the Museum with money given by the Society of Friends of the Fogg Art Museum with the help of the Prichard fund.

The triptych was first attributed to Daddi by Dr. Osvald Sirén. It repeats practically the same design and the same types found in



I BERNARDO DADDI (?)

many other of the small triptychs or diptychs which originated in Daddi's workshop. Several examples of the Crucifixion show only three figures as sorrowful spectators of the scene, and represent the Magdalene, or, in the case of the Bigallo triptych, Saint Francis, kneeling at the foot of the cross. The Fogg Museum picture, however, is the only one in which the Madonna and Saint John are represented as seated. The individual figures of the Harvard altarpiece appear again in many other panels. All four of the male saints may be recognized among the figures surrounding the central panel of the Bigallo triptych; Saint Peter and Saint Paul of the left wing are found in almost the same attitudes on the left wing of the Meiningen altarpiece, and appear among the saints of the signed Madonna of the Florence Academy. These two saints are also represented on a large scale in the Madonna, Saints, and Angels of San Giusto a Signano. Saint Peter and Saint James are introduced again in the panel of the Sterbini collection, Rome. The Fogg Museum Crucifixion is neither so beautiful and luminous in colour nor so dramatic in feeling as the Crucifixion owned by Mr. Platt, or the representation of the same scene belonging to Mr. and Mrs. Blumenthal. It is perhaps a school piece, but it is a delightful work and is more probably by the master himself.

The pelican, the symbol of the redemption of the world through Christ's sacrifice, and the skull symbolizing Golgotha — according to one tradition it is the skull of Adam, who was supposed to have been buried here — are represented at the head and foot of the cross. These symbols are introduced into representations of the Crucifixion by masters of various schools, but it is somewhat unusual to find them both in the same picture.

Under the life of the artist on page 33, mention was made of the Arte de' Medici e Speziali, the Guild of Doctors and Apothecaries. In Italy, as in the northern countries of Europe, no man was allowed to exercise a trade in a town unless he belonged to the guild of that trade. An interesting account of the guilds will be found in Edgcumbe Staley's Guilds of Florence. About 1297 the painters of Florence, as they were "beholden for their supplies of pigments to the apothecaries and their agents in foreign lands," placed themselves under the banner of the Guild of Doctors and Apothecaries — L'Arte de' Medici e Speziali — one of the Greater Guilds. In 1339 L'Arte de' Pittori became a duly constituted corporation, but still dependent upon the Medici e Speziali. In 1349 a further development took place and the Compagnia e Fraternità di San Luca was formed, under the special protection of the Virgin Mary, Saint John the Baptist, Saint Zenobius, and Saint Reparata. The alternative title, La Confraternità de' Pittori was added, and the members continued to acknowledge their dependence on the Guild of Doctors and Apothecaries. The Confraternity reckoned its members not only from makers of pictures, frescoes, and designs, but enrolled also decorators of stone and wood, metal, glass, stucco, and leather. It has been maintained that the date of the founding of the Compagnia di San Luca was 1338–1339. If this is so, the tradition that Daddi was one of the founders and later held a consulship in this body is doubtless true.

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SCHOOL OF ORCAGNA

ANDREA DI CIONE, called ORCAGNA, 1308 (?)–1368
NARDO DI CIONE, active from 1343 to 1365
JACOPO DI CIONE, active from 1360 to 1394

A certain Florentine named Cione had four sons who attained more or less distinction in art. Andrea di Cione, commonly known as Orcagna, was far the ablest. He was ranked as the greatest figure in Florentine art next to Giotto in the XIV century. Like many of the most distinguished Florentine painters, he was also a sculptor and architect. Two of his brothers, Nardo and Jacopo, were painters and assisted Andrea in his work. Nardo was enrolled in the Arte de' Medici e Speziali in 1345, in the Arte de' Maestri di Pietra e Legname in 1355, and in the Compagnia de' Pittori in 1358. In 1363 he was given the commission for the paintings of the vault of the Oratorio del Bigallo, in Florence. Jacopo was enrolled as an independent master in the Arte de' Medici e Speziali in 1369, the year after Orcagna's death. The works that he executed alone after 1369 deteriorated in quality. One of his best works is the Saint Matthew in the Uffizi, which he finished from Orcagna's design in 1368, at about the time of his brother's death.

Orcagna also had a large number of followers, among whom was Niccolò di Pietro Gerini. Gerini was enrolled in the Compagnia di San Luca of Florence in 1368; at various times he worked with Agnolo Gaddi, Spinello Aretino, and Jacopo di Cione.

Dr. Sirén, in his recent publications, has attributed a number of works in various collections in this country to Jacopo di Cione and his brothers. A discussion of these attributions is beyond the compass of this Catalogue.

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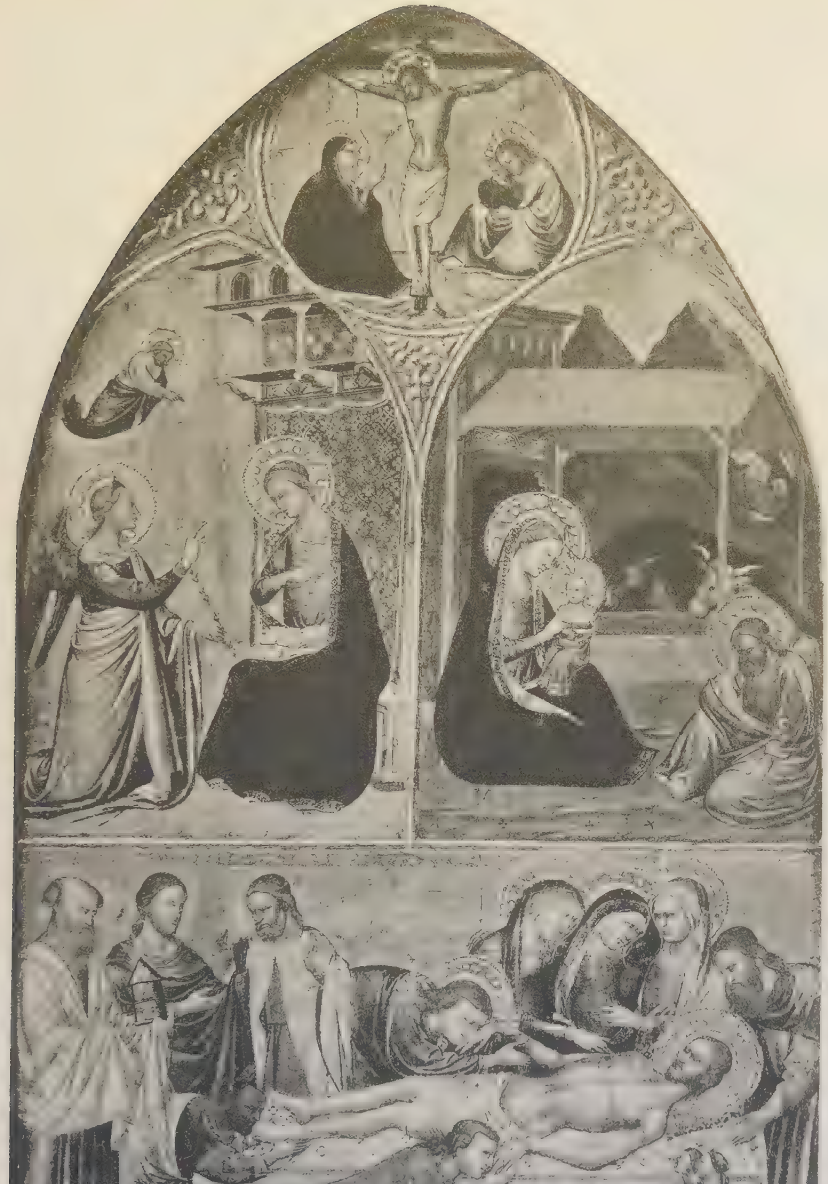
2 SCENES FROM THE LIFE OF CHRIST

Tempera on panel, arched top. H. $32\frac{1}{2}$ in. W. $21\frac{3}{8}$ in. (82.5 × 54.3 cm.)

The Annunciation and Nativity, with a medallion of the Crucifixion above, occupy the upper part of the panel; below is the Entombment. With the exception of the scene of the Nativity and a portion of the Annunciation, the background of the panel is flat gold.

The general effect of this picture is astonishingly rich and beautiful owing to the brilliancy of the colours. A wonderful orange red, a deeper red, and a pale rose red recur through the picture as do masses of rich blue and dark bluish black. There are also fields of yellow, yellow orange, and various neutral greens and violets.

In the left arch is the Annunciation with the Dove descending from God the Father, Who is seen in the sky. Mary is clad in a red robe with a dark blue mantle. Her garments are the same in all four of the scenes except that in this first one there is a band around her head and the mantle hangs from her shoulders. In the Nativity her mantle reaches up over her head, but still shows a large part of her hair; and in the more tragic scenes of the Crucifixion and the Entombment the mantle is drawn over her forehead so that her hair does not show at all. Rose red appears in the tunic of God the Father and the mantle of Gabriel in the Annunciation, and in the mantle of Saint John in the Crucifixion. A fine quality of blue, probably ultramarine, occurs in the mantle of God the Father, and in the tunics of Gabriel and John. Vermilion red occurs in the hanging behind the Virgin in the Annunciation; and in the Nativity, in the wall behind the Madonna, in the mantle over the swaddling clothes of the Infant



2 SCHOOL OF ORCAGNA

Christ, and in the tunic of Saint Joseph. Saint Joseph's neutral violet mantle goes up to a point at his shoulder. This same colour again appears in pyramidal form in the head of the ass and in the farther mountain to the right. The shepherd is clad in brown. The manger, the roof over it, and the ox are orange yellow.

In the Entombment the three Marys and six apostles are present, and two donors on a much smaller scale, one dressed in blue and one in brilliant vermilion, are kneeling near the head of Christ. The apostles and the Marys are clad in a variety of gorgeous blues and reds with occasional yellows, greens, and grays. The kneeling figure in front of the sarcophagus in the robe of flaming vermilion orange is perhaps the finest of all.

One small point is of interest to those who study these pictures from the technical side. The apostle who is bending over in a cramped position and clasping the feet of Christ was perhaps introduced into the composition as an afterthought. In any case he was probably not included in the original design. His upper garment was painted with a transparent red lake. Originally, doubtless, there was body enough to it to hide what was underneath, but something must have faded or been cleaned off, and now we can see through this lake glaze the line of the end of the sarcophagus and the robe of the apostle standing behind. This is a very unusual feature in the picture, for generally there was a perfectly solid structure under each figure.

The picture was sold in the Du Cluzel d' Oloron sale in 1882 (Catalogue, No. 28, attributed to Giotto). It belonged at one time to the late Jean Dollfus, and was sold with the rest of his collection in 1912 (Catalogue, No. 63, attributed to Tuscan school, beginning of the xv century). It was placed on permanent exhibition in the Fogg Museum in 1913.

The painting was published in the Bulletin of the Museum of Fine Arts, of Boston, August, 1913, and attributed to Agnolo Gaddi. Since then Dr. Osvald Sirén has published it as a picture probably executed before 1368 by Jacopo di Cione when in his brother Andrea's workshop. He remarks on the resemblance of the Entombment scene at the bottom of the panel to Orcagna's marble relief of the same subject in the church of Or San Michele at Florence. Other critics feel that there is not sufficient evidence definitely to attribute the picture to Jacopo di Cione. Niccolò di Pietro Gerini has been suggested as the possible artist. His work combines the elements which would account for the attributions to the Cione brothers and to Agnolo Gaddi. Others think that the picture might more safely be called School of Nardo di Cione. The illustration gives an idea of the delicacy of the workmanship but not of the beauty of the colour.

It has already been noted that the donor and his wife are represented kneeling at the head of the sarcophagus of Christ. They are on a smaller scale than the other figures and their faces are in profile.

The custom of introducing the donor into a religious composition was an old one. It appears frequently in the mosaics. In the VI century mosaic of the apse of San Vitale, Ravenna, the bishop Ecclesius is represented offering a model of the church. He is in front view, on the same scale as the other figures, and standing beside them. At the beginning of the XIII century the custom was introduced of representing the donor kneeling. A XIII century mosaic in the apse of San Giovanni in Laterano shows a diminutive kneeling figure of Pope Nicolas IV as donor. In the Arena Chapel at Padua Giotto portrayed the donor, Enrico Scrovegno, kneeling and presenting to the Madonna a model of the chapel. His figure is on the same scale as the others in the composition.

The early attempts at portraiture appear to be often in front face. The picture of Saint Francis preserved at Subiaco, said to be a XII century contemporary portrait, and the so-called portrait of Cimabue in the Spanish Chapel of Santa Maria Novella in Florence are examples of this. In like manner the early Byzantine Madonnas stare straight out of the panels with their round eyes. The XIV century painters generally showed their Madonnas in three-quarters view, and Giotto and his successors placed the various figures in their compositions at any angle that pleased them; but they developed the habit of painting portraits in profile, probably because that was the easiest way to draw actually from life. Giotto painted Enrico Scrovegno in profile. Two portraits of Dante, one the famous fresco attributed to Giotto, and the other by Orcagna or his brother in Santa Maria Novella, are both in profile; and so is the well-known Guidoriccio Fogliani by Simone Martini in the Palazzo Pubblico at

Siena. This custom was continued even into the xv century, though Masaccio and Fra Angelico both, on occasions, varied from this rule.

The series of female portraits attributed to Domenico Veneziano, Paolo Uccello, Pollaiuolo, and Pier dei Franceschi are in profile. Fra Filippo Lippi, Benozzo Gozzoli, Botticelli, and the later men developed a greater freedom, and painted portraits from any position that suited them.

The Flemish masters generally represented their sitters in three-quarters view. This is illustrated in the diptych attributed to van der Weyden and David (No. 60).

In general, portraits of donors occur rarely in xiv century paintings; in the xv century they appear more often, and usually are on a smaller scale than are the other figures, to express the idea of the donor's humility. If married, the donor was accompanied by his wife and children. The central panel of the triptych by Niccolò da Foligno in this Gallery (No. 29) gives an excellent example of a xv century donor. He is represented in profile and on a small scale. In the xvi century painting by Leandro Bassano (No. 50), however, the portly and sophisticated Venetian nobleman is fully as large as the figure of Christ. The xvi century donor in fact was apt to be represented on the same scale as the other figures in the picture, and in profile or three-quarters view as well as full face.

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SPINELLO ARETINO

1333 (?)–1410

Spinello di Luca Spinelli, commonly called Spinello Aretino, was one of the better known Giottesque masters. He was probably born at Arezzo in 1333, and was trained by Jacopo da Casentino, a feeble, local Giottesque artist. Spinello was fortunate in coming under the influence of the work of Giotto, and in possessing a certain native vigour and force. Later in life he received an added stimulus from the Sienese masters. His principal frescoes in a general way coincide with the three periods into which his mature life may be divided:

1st.	Giottesque,	1380–1390.	Frescoes at San Miniato, Florence.
2nd.	Sienese,	1390–1392.	Frescoes in the Campo Santo, Pisa.
3rd.	Sienese,	1404–1410.	Frescoes in the Palazzo Pubblico, Siena.

Unfortunately, his followers, Parri Spinelli and the Bicci, were weak men; so that Spinello was the one bright spot in a feeble line. Had he been a link in an important chain, he would hold a higher place in the history of art. He did not die in 1400 of fright at his own picture of Lucifer, as Vasari picturesquely states, but went to Siena to labour there, and died probably in Arezzo in 1410. Venturi says: " Spinello Aretino represents for the last time in Tuscany the two great currents that began with Giotto and Duccio." Vitzthum says that Spinello was profoundly influenced by Orcagna and that he thus inherited the tradition of Andrea Pisano.

Spinello is represented in this country by a processional banner in the Metropolitan Museum; a Crucifixion in the John G. Johnson collection, Philadelphia; a painting formerly belonging to Captain Horace Morison, Boston, and now in the collection of Martin A. Ryerson, Chicago; and by the Fogg Museum panels. In the Rhode Island School of Design also there is a painting attributed to Spinello, representing Saint Anthony the Abbot.

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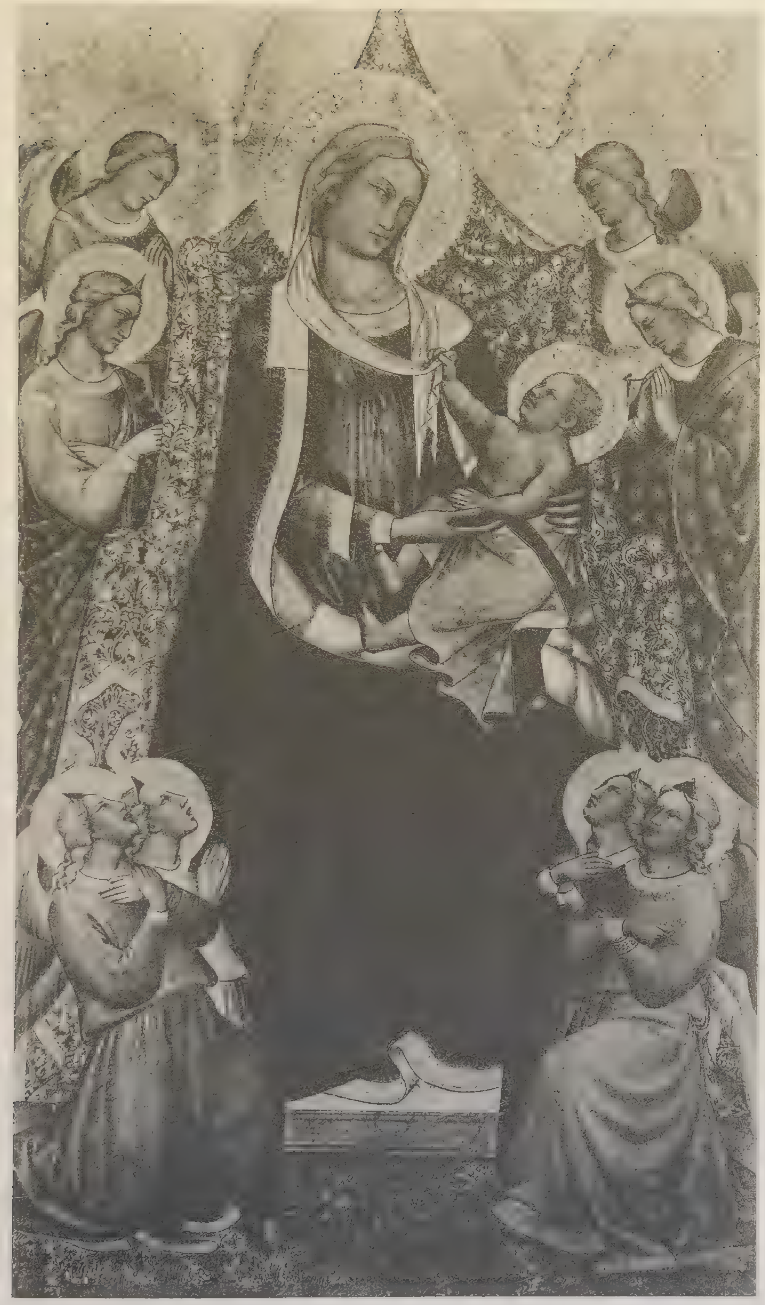

3 SPINELLO ARETINO

3 MADONNA ENTHRONED WITH ANGELS

Tempera on panel. H. 76⅞ in. W. 44½ in. (195.3 × 113 cm.) Frame, modern.

The Madonna wears a red gown and a dark blue mantle with a white lining bordered with a band of incised gold. In her halo is the inscription: Ave Maria Gratia Plena. Behind her is a gorgeous fabric of vermilion and gold. The lower part of the Christ Child is wrapped in a yellow garment with a lining of vermilion. The attendant angels at the top are clothed in garments of varying shades of yellow and pink, the two foremost ones having grayish green mantles covered with a golden starlike design, and lined with red. A similar scheme of green and red is used in the robes of the four angels kneeling in front of the Madonna's throne. On the right side, the one in front is in rose pink and the one behind in green. On the left side, the one in front is in yellow green; the other is dressed in a robe which is yellow in the light, and vermilion in the shadow. In the foreground is a rich design of olive green on a gold field. The background is gold; the decorative effect of the whole picture is sumptuous and imposing.

The painting was at one time in the collection of the Cavaliere Giuseppe Toscanelli, which was sold in Florence in 1883. It was No. 52 in the catalogue of that collection and was attributed to Don Lorenzo Monaco. The catalogue states that the painting was found stored in the church of San Michele in Borgo, at Pisa. Later it appeared in the collection of C. Fairfax Murray in London, who attributed it to Spinello. It came to the Fogg Museum in 1905.

There has been a misunderstanding about the identity of this painting. In 1908 Dr. Osvald Sirén, in his book on Giottino, ventured the surmise that it was the missing central panel of the Monte Oliveto altarpiece by Spinello, described by Vasari. Several writers have since accepted this theory and it has been stated as a fact in a number of publications. It was not until the right wing of this altarpiece (No. 4B in this Catalogue) was seen beside the Madonna that this hypothesis was seriously doubted here and since then the real central panel has been acquired by the Museum (see No. 4A). So we now believe the Fogg Museum painting No. 3 to be an undated but stately Madonna by Spinello.

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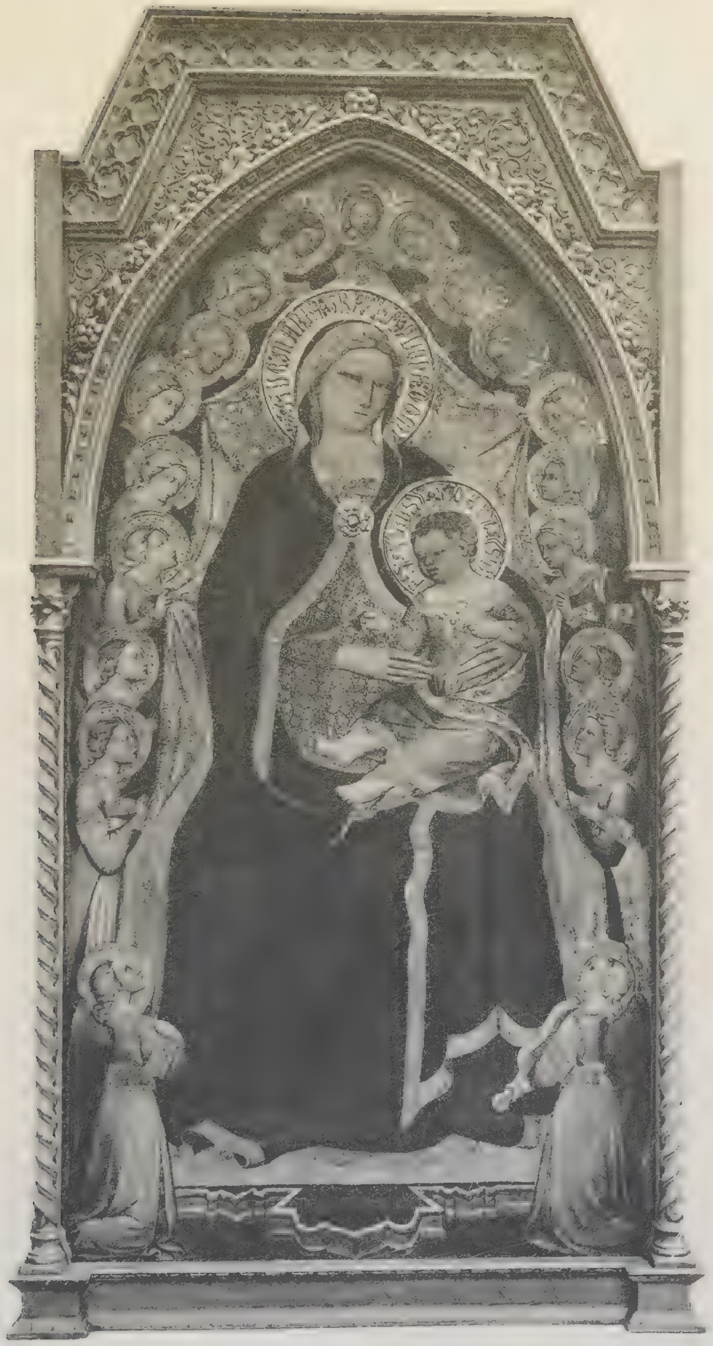
4A-D MONTE OLIVETO ALTARPIECE (PANELS OF)

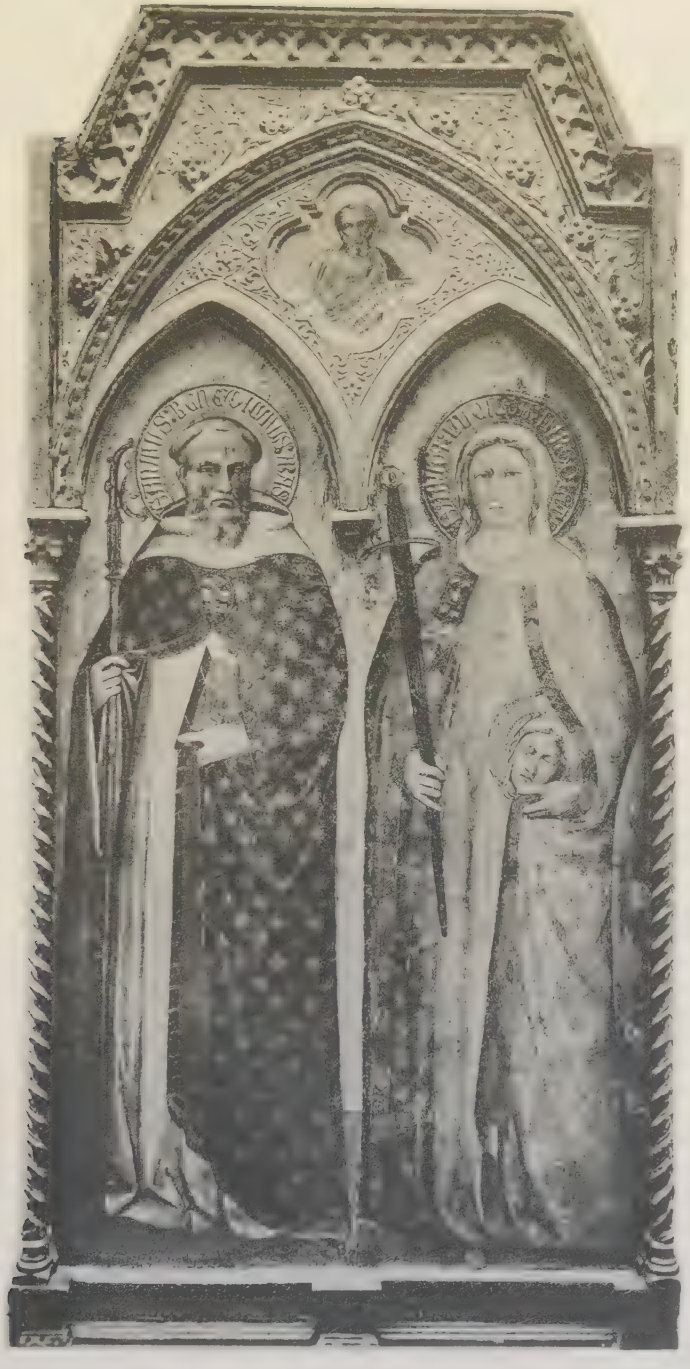
A CENTRAL PANEL: MADONNA ENTHRONED WITH ANGELS
B RIGHT WING: SAINT BENEDICT AND SAINT LUCILLA
C PREDELLA OF RIGHT WING: DEATH OF SAINT BENEDICT. — SAINT AUGUSTINE. — MARTYRDOM OF SAINT LUCILLA
D SAINT

4A Central panel: MADONNA ENTHRONED WITH ANGELS

Tempera on panel, arched top. H. 66¾ in. W. 35 in. (169.5 × 88.8 cm.) Frame made in imitation of the frame of 4B which is the original.



4A SPINELLO ARETINO



4B SPINELLO ARETINO

The Madonna's gown is vermilion decorated with gold; her mantle is dark blue, bordered with a solid band of incised gold. Her halo is embossed in very high relief with the letters: Ave Maria Gratia Plena Domi. The Child's dress is of a bluish gray, richly embroidered with gold; His mantle is a neutral rose, embroidered and bordered with gold; His halo is embossed in high relief with the words: Filius Dei Su. The morse or clasp which fastens the Madonna's mantle, the halos of Madonna and Child, and the gold band around the neck of the Child's dress are unusual in that they are decorated with jewels, or, to be more exact, coloured glass, which may have been in the panel originally, or may have been substituted later for jewels. Cennino Cennini refers to this practice of affixing precious stones or glass to pictures. The bird is brown with red markings around its eye. The drapery of the throne has suffered, and is now of a golden tone. It was probably originally of red and gold. The angels wear robes of varying shades of neutral blue, green, and red, trimmed with bands of gold. Their wings are of a variety of neutral tones incised with golden lines. They, like the Madonna and Child, have yellow hair, and each one wears a diadem of red. Though the top part of the picture has suffered, the two angels kneeling at the Madonna's feet are fortunately both well preserved. The one on the left wears a light blue robe; the one on the right is clad in rose pink. The background is gold. At the base of the throne is the inscription: Spinellus de Aretio picsit.

4B Right wing: SAINT BENEDICT AND SAINT LUCILLA

Tempera on panel. H. 74⅝ in. W. 36¼ in. (189.5 × 92 cm.) Visible surface, H. 55 in. (139.7 cm.)

The right wing of this altarpiece contains Saint Benedict and Saint Lucilla. Saint Lucilla was the daughter of Saint Nemesius, who, with Saint John the Baptist, appears in the left wing of the altarpiece now in the Budapest Gallery.

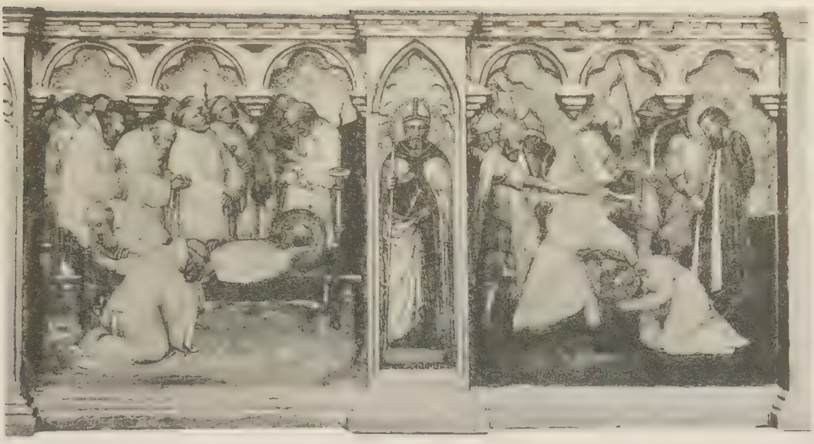
Saint Benedict is dressed in the white habit of the reformed Benedictine order of the Olivetans, and a red cope decorated with a design in gold, lined with green. In his halo is the inscription in unusually high relief: Santus Benedictus Abas. In his right hand he holds a crosier and in his left a book with a blue cover and a gold design. Saint Lucilla wears a yellow green gown and a rose violet mantle, both decorated with a gold figured design. The mantle is lined with blue and has a border of a curiously wrought red and blue design with gold figures. Her mantle and that of Saint Benedict have clasps, which at one time may have contained real jewels, but now contain glass, substituted perhaps by a less pious hand. Her halo is embossed in high relief with the words: Santa Lucilla Virgo Et. In her right hand is a sword and in her left is her decapitated head, similar in features to her living head, but of the pallid colour of death. The saints stand on a field of blue and gold. In the quatrefoil is Daniel in a blue robe and a mantle that is a rose pink on his right shoulder and a darker rose as it falls over his left shoulder; the lining is green. In his right hand is a pen and in his left hand a scroll, which reads: Daniel Cum Venerit Santus Santorum.

The panel is still in the original frame, and at the bottom is the inscription in raised gilt gesso partly damaged: Gabriellus Saraceni de Senis Auravit MCCCLXXXV (?); the signature to which Vasari refers, but which differs slightly from the wording which he gives. The background is gold.

4C Predella which belongs under 4B

Tempera on panel.
Saint Benedict panel, H. $13\frac{15}{16}$ in. W. $13\frac{9}{16}$ in. (35.4 × 34.5 cm.)
Saint Lucilla panel, H. $13\frac{15}{16}$ in. W. $12\frac{15}{16}$ in. (35.4 × 32.8 cm.)
Saint Augustine panel, H. $12\frac{3}{4}$ in. W. $3\frac{1}{16}$ in. (32.3 × 7.8 cm.)

In the left-hand side is the Death of Saint Benedict. Several monks dressed in white are chanting the burial service beside the bier of the saint. The one at the head appears to be reading the service from a red book by the light of a candle, the flame of which flares up against the gold background. He wears a white stole on which are black crosses. The next monk but one holds what may be a vessel containing holy water, and an aspergillum, or perhaps a mallet with which to tap the forehead of the dead saint. The next monk carries a cross, the next but one is an old man leaning on his staff, and two of the brothers are kneeling, one clasping the saint's hand and the other his feet. The bier is a primitive structure covered with a red cloth ornamented with gold, which stands out among the prevailing tones of white as the brightest spot of colour in the picture. The ground is a violet red tone.



4c SPINELLO ARETINO

4d SPINELLO ARETINO

Under the picture of Saint Lucilla is a representation of her martyrdom. She kneels on the ground dressed in a garment of pale yellow green about the same colour as her gown in the picture above. The executioner, brutally clutching her by her hair, is cutting her head off; he wears a garment probably originally red, but the colour, except in the shadows, has faded or been removed in the process of cleaning. Just above him is a man in a blue robe and cape with a pale violet red mantle. Behind him stands a man in yellow armour and a blue mantle, who appears to be goading on the executioner; and on the right are two soldiers. One dressed in green and yellow bears a large shield; the other, in neutral violet red, is holding the garment of a saint clad in red — Saint Nemesius the father of Saint Lucilla, who was beheaded after her, and who stands with bowed head watching the scene. The ground is neutral yellow green.

In a niche separating the Death of Saint Benedict from the Martyrdom of Saint Lucilla is Saint Augustine, in the black habit of an Augustinian friar over which is a faded rose red cope. He wears his bishop's mitre and carries a crosier and book. The background throughout the panel is gold.

In the panel representing the Death of Saint Benedict mention was made of a small instrument in the hands of one of the monks which might be either an aspergillum, a metallic instrument or brush used for sprinkling holy water, or a mallet with which to tap the forehead of the dead saint. There are other Italian XIV century pictures, representing the Dormition of the Madonna, which show one of the figures holding what seems to be a small mallet. The artist probably had in mind the custom practised on the death of a pope, in which the cardinal chamberlain, standing by the body, called three times the baptismal name of the dead man and tapped three times on his forehead with a silver mallet or hammer.

It has already been stated that Saint Augustine is wearing a cope and mitre and carrying his crosier. A cope is a large mantle of silk or other material, usually semicircular in shape, and fastened in the front at the height of the shoulders by a clasp or piece of material, called a morse. Along the straight edge is a border or orphrey, often richly embroidered. The round edge is often fringed. The cope has never been a distinctively clerical vestment. A mitre is a head-dress worn by bishops, abbots, and in certain cases by other distinguished ecclesiastics. The mitre came to be richly ornamented and jewelled, and thus these varieties became convenient: the *Mitra pretiosa*, jewelled; the *Mitra aurifrigiata*, without jewels, used at times of less solemnity; and the *Mitra simplex*, of plain linen, used on ordinary days and on penitential occasions. A crosier is the pastoral staff given to the bishop at his consecration as the symbol of the authority with which he rules his flock. The crosier is given to abbots also at their blessing. The cope, mitre, and crosier may also be seen in the picture by Benvenuto di Giovanni in this Gallery (No. 26) and in the Flemish diptych (No. 60B). This picture (No. 60B) shows the lappets or small decorative folds attached to the mitre.

4D SAINT

Tempera on panel. H. 12¾ in. W. $3\frac{1}{16}$ in. (32.3 × 7.8 cm.)

The figure of a saint as yet unidentified is clad in a neutral orange tunic and a red violet mantle, with its orange lining showing around his neck. In his hand is a red book. This saint and his companion figures, Saints Philip and James and another apostle, probably belonged in niches between the predelle on the base.

4A, 4B, 4C, and 4D are all parts of a well-known altarpiece by Spinello Aretino which has a curious and picturesque history. Vasari describes it as follows, in his life of Spinello Aretino: " While these works were proceeding, Don Jacopo d'Arezzo was made general of the Confraternity of Monte Oliveto, which appointment he received nineteen years after he had caused Spinello to execute the different paintings in Florence and Arezzo, to which we have before alluded. And as Don Jacopo, after the manner of his predecessors, lived for the most part at Monte Oliveto di Chiusuri, that being the principal seat of the order and the most important monastery within the territory of Siena, he conceived the wish to have a very beautiful picture executed for that place; wherefore, having sent for Spinello, by whom Don Jacopo had formerly found that he was admirably served, the general caused him to paint a picture in distemper, for the principal chapel, and in this the master depicted an immense number of figures of middle size, very judiciously executed, and on a ground of gold. The picture was surrounded by a rich ornament or framework in mezzo-rilievo, carved in wood by the Florentine, Simone Cini, and further adorned with mouldings in stucco, tempered with a rather stiff glue, and treated in such a manner that the whole succeeded perfectly, and was very beautiful. It was afterwards gilt all over with gold by Gabriello Saracini, and this same Gabriel inscribed the three names of the artists at the foot of the picture in the following manner: 'Simone Cini Florentino fece l'intaglio, Gabriello Saracini la messe d'oro, e Spinello di Luca d'Arezzo la dipinse l'anno 1385.' This work being completed, Spinello returned to Arezzo, having received great kindness from the general and his monks, and being moreover very largely rewarded."

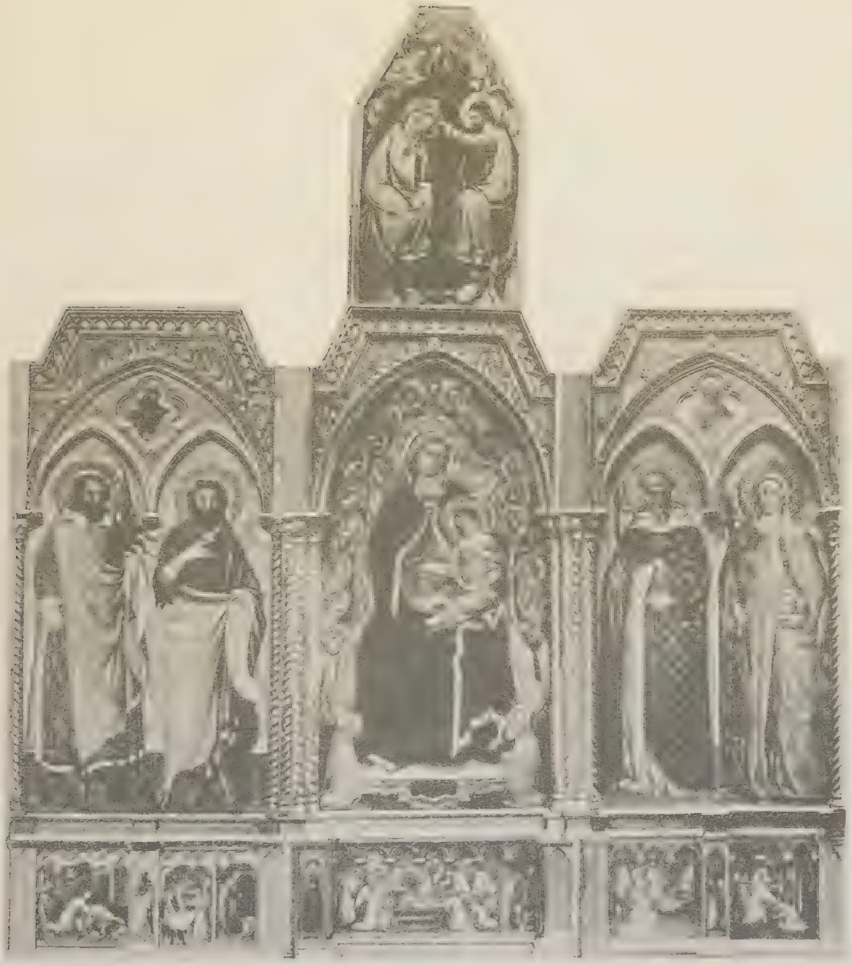
The central panel of the altarpiece disappeared, and as before stated, Dr. Osvald Sirén surmised that No. 3 in this Catalogue was this missing panel. He published it as such in Giottino (p. 94), and in his article on Trecento Pictures in American Collections, in the Burlington magazine for December, 1908. This statement was accepted as a plausible theory and was repeated in the Burlington magazine for April, 1915, and in the Boston Museum of Fine Arts Bulletin for June, 1909. In 1915, through the courtesy of Charles F. Bell, Director of the Ashmolean Museum, of Oxford, word was received at the Fogg Art Museum that the right wing of the altarpiece was to be sold at auction in London, and the picture was purchased for the Museum. When it arrived and was placed beside the large Madonna (No. 3. See page 45) it was found that they did not belong together, as the scale, the colour scheme, and the technique were different. As the result of further inquiry by the Fogg Museum, Captain Langton Douglas brought to light the fact that the real central panel of the altarpiece was in the hands of Mrs. Harry Quilter of London. This panel had been bought by Mr. Quilter at the sale of the collection of Howel Wills, of Florence, at Christie's, February 17, 1894. Henry Goldman, of New York, bought the picture from Mrs. Quilter and presented it to the Fogg Museum in 1917. When the panel came to the Museum and was seen beside the right wing, it at once became clear that this was indeed the central panel of the Monte Oliveto altarpiece. Moreover, it answers better than did the larger panel already in the Museum to Vasari's description of the picture, in which he speaks of the "immense number of figures of middle size."

The picture fortunately crossed the ocean safely on the steamship Saint Paul on her last voyage from England before the entrance of the United States into the war, arriving in New York February 5, 1917.

The gable that belongs above it representing the Coronation of the Madonna, and the predella that belongs under it representing her death, are now in the Gallery of Siena (Catalogue, 1903. Nos. 119, 125). The predella was removed in 1810 from Monte Oliveto to Siena.

The right and left wings with their accompanying predelle were transported to a small chapel at Rapolano in the territory of Siena before the convent was suppressed. This chapel was later used as a hayloft, "where they were shamefully abandoned for many years." Here they were discovered in 1840. Johann Anton Ramboux, Director of the Gallery at Cologne, bought them two years later for his collection. This collection was placed on exhibition in the Cologne Gallery in 1862. The owner died in 1866, and on May 23, 1867, the collection was dispersed at auction. The left wing, representing Saint Nemesius and Saint John the Baptist, with the accompanying predella showing the martyrdom of each of these saints, and Isaiah in the gable, is now in the Gallery at Budapest (Catalogue, 1913. No. 21). The right wing and its predella found their way into the collection of Thomas W. Jackson, Fellow of Worcester College, Oxford, who died in 1914. At the auction sale of his pictures in London, May 14, 1915, these were bought by the Friends of the Fogg Museum and were presented to Harvard. They are now numbers 4B and 4C.

Finally there are four small figures of saints, which apparently belonged somewhere in the altarpiece, probably on the base between the different predelle. These also were in the Ramboux collection. One of them (4D) was bought by the Fogg Museum with the right wing at the Jackson sale. Dr. Tancred Borenius in his article on the Jackson collection says that the companion figures, namely Saint Philip, Saint James, and another apostle, have disappeared, although Dr. Sirén in his Giottino (p. 95) and Captain Langton Douglas in his edition of Crowe and Cavalcaselle (ii, p. 258, note 3) state that two of these figures are in the Gallery at Cologne. Edward Hutton in his edition of Crowe and Cavalcaselle (i, p. 426, note 3) states that a saint in monkish dress, No. 87 in the Ramboux sale catalogue, is



SPINELLO ARETINO. MONTE OLIVETO ALTARPIECE (RECONSTRUCTION)

now in the Perth Gallery. There is, however, some confusion here, as this is the small saint now in the Fogg Museum (4D) which was bought at the Jackson sale.

Mr. F. Mason Perkins has published the altarpiece with a reconstruction in Rassegna d' Arte for January–February, 1918.

EXHIBITED

Central panel, Madonna Enthroned, Dudley Gallery, 1895.

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MASTER OF THE INNOCENTI CORONATION

About 1420 to 1480

Dr. Osvald Sirén believes that he has found two other works, besides the one in the Fogg Museum, by a Florentine master of the xv century whose name it is not easy to determine. He has given this painter the name of the Master of the Innocenti Coronation, because in the Gallery of the Spedale degli Innocenti in Florence there is a Coronation of the Madonna, which is the largest and most important of the three examples. The third of these is in the collection of Sir Hubert Parry in England. The master was a "retardataire" influenced by Don Lorenzo Monaco and also by Masolino, Masaccio, and Filippo Lippi.

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5 MADONNA ENTHRONED BETWEEN SAINT FRANCIS AND SAINT PETER MARTYR. — GABLE: ANNUNCIATION. — PREDELLA: NATIVITY, VISITATION

Lent by Mrs. Theodore C. Beebe.
Tempera on panel, arched top. H. $27\frac{9}{16}$ in. W. $12\frac{3}{16}$ in. (70 × 31 cm.)

The prevailing tones of the four pictures included in this panel are pale rose reds and grayish blues of different shades harmoniously placed in front of the gold background and spotted with a few effective brilliant touches of vermilion. In each of the four scenes the Madonna has a neutral blue green mantle. In the large central panel her gown is pale red violet; in the other three it is a deeper red. In the Annunciation the angel Gabriel is clad in rose red. Saint Francis wears a gray habit and carries a cross in his right hand. A few vestiges of paint still adhering to the gold indicate that this cross was once red and was painted over the gold background. A bright red book is in the saint's left hand; a white cord hangs from his waist. Saint Peter Martyr wears a gray white tunic and scapular with a blue black mantle. Blood spurts from the wound in his head, and the same colour is echoed in the cross on his white flag and in the red book in his hand. The Madonna's throne and the garment of the Child are of a salmon pink.

In the Nativity, the Madonna wears a red violet gown and mantle of gray blue as before. The Child is dressed in bright vermilion swaddling clothes. Saint Joseph is in a dark gown and yellow mantle. The prevailing tone of the landscape is brown. The roof of the stable is yellow; the angels are dressed in red, red violet, and blue. In the Visitation, Saint Elizabeth is clad in a vermilion gown with a neutral violet mantle. The earth is brown and the wall behind the figures is of a cold gray with a little golden sky showing above. The gold is in good condition on the whole panel, and the surface of the paint is also, in the main, well preserved.

The picture was at one time in the collection of Charles C. Perkins, who bought it in Italy some time between the years 1850 and 1860. It was bought by Dr. F. L. D. Rust in 1910 and lent to the Fogg Museum. It is in the Gallery as an indefinite loan from his widow, now Mrs. Theodore C. Beebe.

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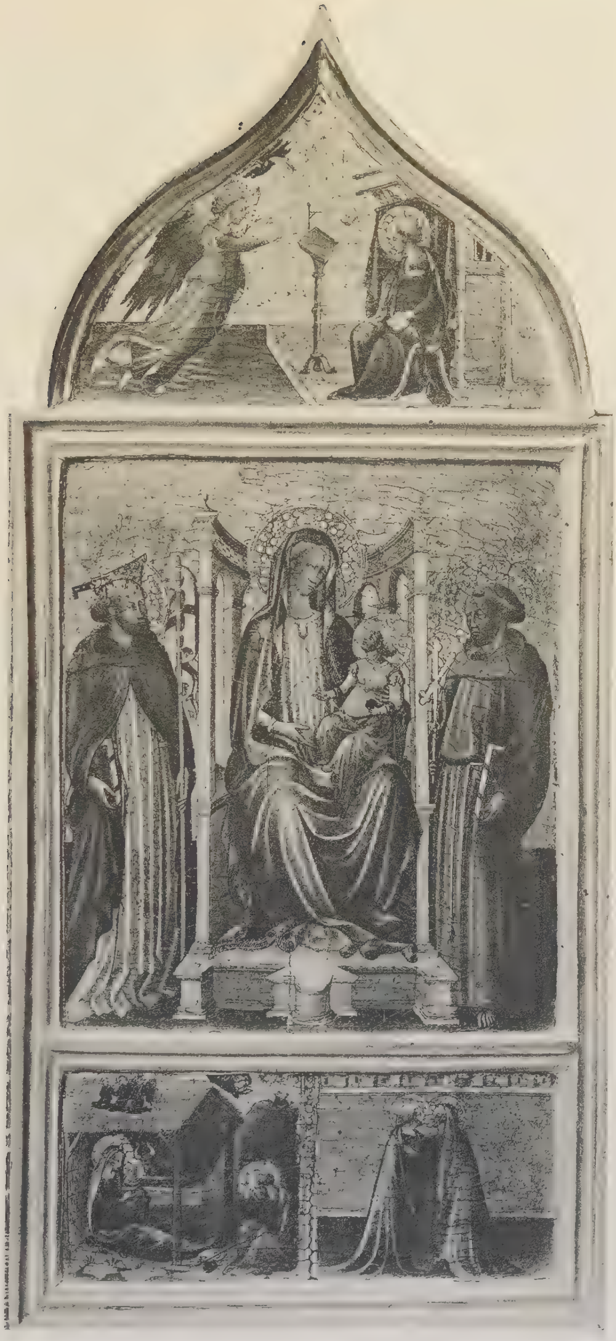

5 MASTER OF THE INNOCENTI CORONATION

FRA FILIPPO LIPPI (?) AND FRA DIAMANTE (?)

FRA FILIPPO LIPPI (?)

1406/9–1469

Filippo Lippi, the son of a butcher, while still very young was taken off the streets by the friars of the convent of Santa Maria del Carmine in Florence, and in 1421 he took the vows of the Carmelite order. He probably received instruction from Lorenzo Monaco (about 1370–1425), and was influenced by his contemporary, Fra Angelico (1387–1455). He must have watched the painting by Masolino and Masaccio of the frescoes in the Brancacci Chapel of the Carmine, by which he was profoundly influenced. He became one of the most important Florentine painters of the early XV century, and executed a number of exquisitely beautiful tempera paintings on panel. He lived in Prato most of the time from 1452 to 1467. Here, assisted by Fra Diamante, he painted in the Duomo the fine series of frescoes of scenes from the lives of Saint John the Baptist, Saint Stephen, and Saint Bernard. It was here also that he met Lucrezia Buti, and became the father of Filippino Lippi. In 1467 he went to Spoleto and began his other famous series of frescoes representing the life of Mary. Here he died in 1469, leaving Fra Diamante to finish his work. Pesellino and Botticelli were his greatest followers.

Fra Filippo is best known to the world as a painter of Madonnas. These panels, particularly the early ones, show an emotional quality as well as a delicate sense of beauty. On the other hand, in his spacious and impressive frescoes, Fra Filippo carried on the monumental tradition of Masaccio. Vasari's life of the erratic friar is delightfully picturesque.

By Fra Filippo in this country is an altarpiece in the collection of John Pierpont Morgan, New York. There are various other pictures connected with his name, including a damaged wing of an altarpiece in the Metropolitan Museum.

FRA DIAMANTE (?)

1430 to after 1498

Fra Diamante, an assistant of Fra Filippo, was born in Terranuova in the Val d' Arno in 1430. When he was very young he entered the convent of the Carmelite order at Prato. In 1463 he withdrew from that order and became a Vallombrosan monk. Fra Diamante is mentioned as Fra Filippo's assistant in 1452, the year in which the artist commenced his frescoes at Prato, and worked with him almost continuously until Filippo's death in 1469. After completing the Spoleto frescoes in 1470, Fra Diamante returned to Prato. In 1472 he was living in Florence and was enrolled in the Compagnia di San Luca. In 1481 and 1482 he was in Rome painting in the Sistine Chapel for Sixtus IV. The last record which we have of him is a letter dated 1498, written by the Ferrarese ambassador in Florence to Duke Ercole I on behalf of Fra Diamante, " Excellente pictore," who had been imprisoned by the Abbot of San Salvi.

No work can with certainty be ascribed to Fra Diamante, though a few may plausibly be given to him. Mr. Berenson, in his Drawings of the Florentine Painters, lists the pictures which he believes to be by this painter. Among them are the picture in the Fogg Museum, a Madonna with Saint John the Baptist, Saint Stephen, and Donors in the Prato Gallery, and the execution of most of the frescoes at Spoleto. Dr. Steinmann definitely ascribes to him certain of the figures of popes in the Sistine Chapel. A study of the work which may probably be attributed to Fra Diamante shows him to be rather a weak painter, with little feeling for form.

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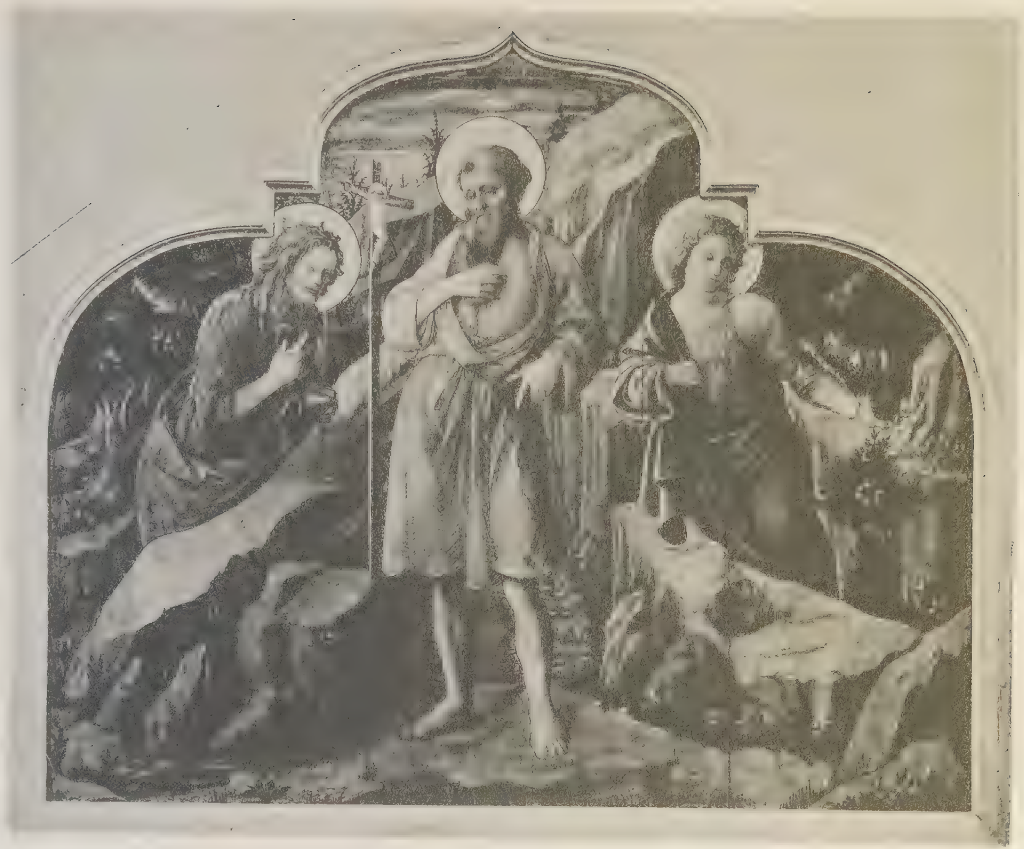

6 FRA FILIPPO LIPPI (?) AND FRA DIAMANTE (?)

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6 SAINT JEROME IN THE DESERT WITH SAINT JOHN THE BAPTIST AND ANOTHER SAINT (SAINT THECLA ?)

Tempera on panel, arched top. H. 62$\frac{5}{8}$ in. W. 74$\frac{3}{4}$ in. (159 × 189.8 cm.)

The general tonality of this picture is a warm gray, as befits a desert scene of " scathed rock and arid waste," to use Ruskin's expression in describing a similar landscape by Filippo Lippi. The composition is pyramidal. The three halos suggest an obtuse angle, whereas the neutral red pinks, which are the principal colour in the picture, form another pyramid with a sharper point.

The neutral rose pink robe of Saint John is repeated by the mountain just above his head. A similar colour in paler form on Saint Jerome's left shoulder carries the eye down to the stronger reds of the lining of Saint Thecla's orange yellow garment and the flaming vermilion red heart in her hand. The cross in Saint John's hand is also of vermilion. The blood spurting from Saint Jerome's breast, which he is beating with a stone, flows from the wound and makes a pool on the ground. The other principal colour is the pale neutral blue in Saint Thecla's tunic, which is not very different from the greenish blue of the sky. The carefully finished vegetation is a dark yellowish green. The rest of the picture, including the trunks of the trees, the rocks, flesh tones, and the greater part of the robe of Saint Jerome, is composed of various neutral yellow grays. Saint Jerome's garment seems to be unfinished, though it is possible that its present appearance is due to the fading of the original lake glaze. The underpainting is of terra verde, neutralized by a varnish slightly darkened with age, producing the effect of yellowish gray green. Certain crude, sketchy, parallel lines which indicated the shadow mass still show. Such bits of evidence of process are rare, and hence technically interesting. Another curious feature is the faded red glaze, probably of lake, that is clearly marked in the drapery over the left shoulder and gradually fades away in the nether parts. The right side shows no trace of this red.

Saint John the Baptist wears a brownish hairy garment. The martyr on the other side appears to be a youth, but has been called Saint Thecla by several writers beginning with Baldanzi and Milanesi. It is possible that the picture was never completed, although the vegetation was finished with the greatest care and elaboration.

The painting was formerly in the Cappella Dragoni of the Carmine at Prato and was probably removed in Napoleonic times. When seen by Crowe and Cavalcaselle it belonged to Signor Grissato Berti. Later it appeared in a collection in Scotland. It came to America and was placed in the Fogg Museum in 1902.

There is a difference of opinion among critics as to the authorship and quality of the painting. Many fail to recognize the characteristics of Fra Filippo himself and think that it is by Fra Diamante. Canon Baldanzi writing in 1835, Crowe and Cavalcaselle, Milanesi, and Mr. Berenson take this view. Herbert P. Horne is reported to have said that the picture is the one certain painting by Fra Diamante. Several other well-known critics have stated that they believe it to be by Filippo himself, in some cases forming their judgment only on the basis of a photograph. The truth perhaps lies between the two extremes. The head of Saint Jerome is finer in quality than the other parts. It is possible that Fra Filippo himself began the picture, and that it was continued by Fra Diamante. It would be interesting to know whether this painting of Saint Jerome is the one referred to by Browning in his poem on Filippo Lippi.

Saint Jerome is here represented as penitent. Generally when he was portrayed in this character he was accompanied by the lion, symbol of his fervent nature and his life in the desert. The legend of the saint removing the thorn from the lion's paw was a late invention to explain the symbol. The painting in the Gallery by Matteo di Giovanni (No. 25) and the picture by Polidoro (No. 49) represent Saint Jerome in his character of translator of the Scriptures.

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FRANCESCO PESELLINO (?)

1422–1457

Francesco di Stefano, called Pesellino, was born in Florence in 1422. His father and grandfather were both painters, and it is probable that Francesco was the pupil of his grandfather Giuliano. He was a close follower of Fra Filippo Lippi, and was also influenced by Fra Angelico, Masaccio, and especially by Domenico Veneziano.

Pesellino was particularly happy as a painter of small religious panels and predelle, and as a decorator of cassoni. In the John G. Johnson collection in Philadelphia is a remarkably beautiful Madonna and Saints by him. The predella panels in the Louvre and in the Academy at Florence, the Annunciation in the collection of Sir Hubert Parry, Highnam Court, Gloucester, which reveals Pesellino's close relationship with Fra Filippo Lippi, and the Madonna and Child and Saints of Dorchester House, are also very lovely examples of his art. Pesellino's romantic temperament and the grace, gaiety, and courtliness of his style recall the spirit of the International school. He was a refined colourist and altogether one of the most delicate and charming of Florentine painters; he died in Florence in 1457.

Authentic works by Pesellino are rare and highly valued. The following pictures which are usually admitted to be by him are in this country and may aid in the study of the problem of the authorship of our panel: the miniature altarpiece in the Johnson collection, already mentioned; two cassone panels at Fenway Court, Boston; and a Madonna and Saints in the Metropolitan Museum, New York.

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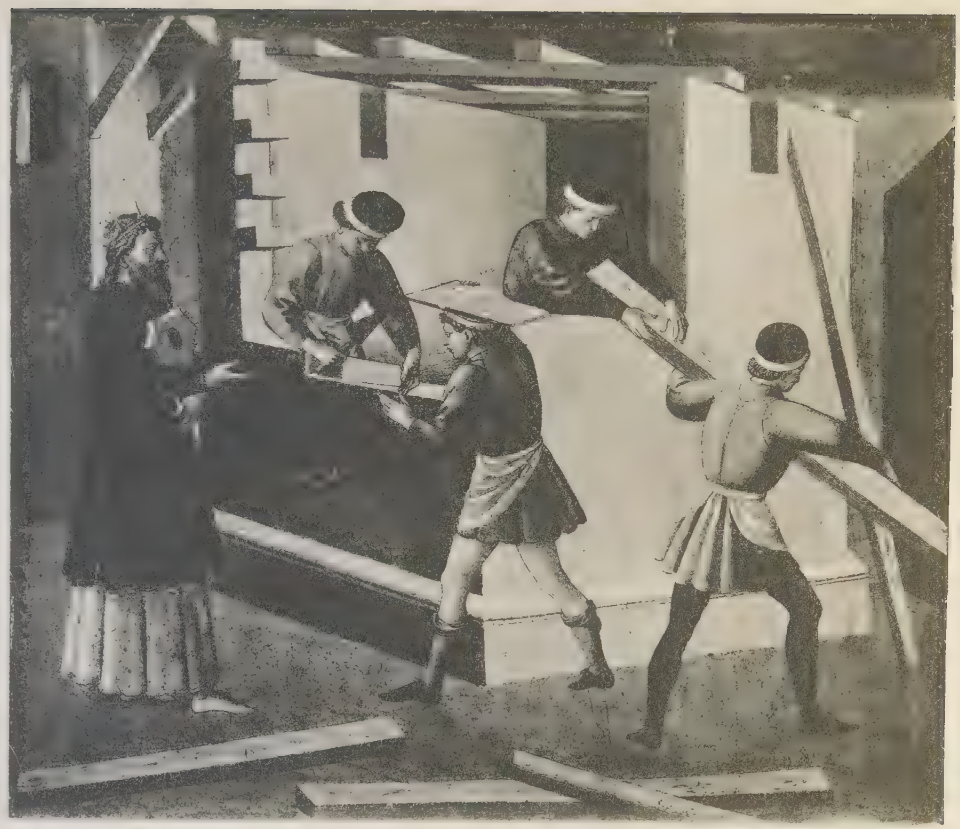

7 FRANCESCO PESELLINO (?)

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7 BUILDING OF THE TEMPLE

Tempera on panel. H. $21\frac{1}{16}$ in. W. $23\frac{3}{4}$ in. (53.5 × 60.3 cm.)

This picture is given an especial charm by its rather gay colouring. The brightest colour is furnished by the singularly luminous red shadows in the tunic of the carpenter on the right, the cap of the carpenter inside the building, the tunic of the mason inside the building, the gown of the king, and finally in smaller quantity in the hose of the mason with the mortar board on his head. A more neutral red appears in the wall on the extreme right of the picture, which vanishes and reappears in the opening between the two buildings. Further, a spotting of orange yellow is furnished by the beams on the ground, in the hands of the carpenters, and on the roof, together with the same colour in the mortar board, and in the shoes, harp, and hair of the king, and the whole panel is given character and emphasis by the black hose and cap of the carpenter on the right, the dark cap of the mason with the trowel, and the black robe of the king. The sky is a deep blue green. Harmonizing neutral grays are provided by the building and the pavement.

The picture was formerly in the collection of the Rev. Arthur F. Sutton, Brant Broughton, Newark, England. It was placed in the Museum in 1916, and later purchased with money given by the Society of Friends of the Fogg Art Museum, with the help of a few special gifts.

In its clear, bright colour and lithe, slim figures, in its gaiety and charm, the painting is characteristic of the master. The question has been raised whether this is a work by Pesellino himself. Mary Logan has made a special study of a master whom she calls "Compagno di Pesellino," and whose work she and Mr. Berenson believe has often been confused with that of Pesellino. Mr. Berenson and other critics believe that this painting is by the " Compagno di Pesellino." It is quite possible that works by more than one man are included under the name of " Compagno di Pesellino," and that further study will develop two or more personalities. A picture which is of interest in this connection is a beautiful Annunciation belonging to Philip Lehman of New York, which appears to have some relation to the picture in the Fogg Museum, and may conceivably be by the same master. Mr. Lehman's painting was reproduced in the catalogue of the Loan Exhibition of Italian Primitives held in New York in November, 1917 (p. 55, No. 19). There are said to be two other panels of the same series as the Fogg Museum panel in the Museum at Le Mans. Further study may convincingly establish the belief that the painter is Pesellino himself.

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BENOZZO GOZZOLI

1420–1497

Benozzo di Lese di Sandro, called Benozzo Gozzoli, was born at Florence in 1420. It is possible that he studied under Giuliano Pesello, but he is better known as the most distinguished pupil of Fra Angelico. He was fortunate enough to be an assistant of that great master in Orvieto and Rome during the years 1447 to 1449. In 1450–1452, as an independent master, he painted a series of frescoes of the life of Saint Francis at Montefalco. It is probable that from 1450 to 1458 he laboured for the most part in various cities in Umbria. He influenced a number of the most important Umbrian masters of that day, and was one of the men who deserve the credit of bringing into small provincial towns the great Florentine tradition which later helped to produce such men as Pintoricchio, Perugino, and Raphael. There are some pictures now in the Fogg Museum by the masters who felt his influence. In 1459 he returned to his native city and was chosen among all the painters in Florence to decorate the chapel in the palace of the Medici, now known as the Riccardi Palace. The decoration of this chapel is one of the most delightful bits of pageant painting of the Renaissance and is remarkable for its unity of conception and treatment. From about 1463 to 1467 he worked at San Gimignano. From 1468 to 1484 he was at work in the Campo Santo at Pisa, painting a series of frescoes, covering an enormous space, and picturing scenes from the Old Testament. He died at Pistoia in 1497.

Benozzo is represented in this country by panels in the Metropolitan Museum; the John G. Johnson collection and the P. A. B. Widener collection, Philadelphia; and in the Worcester Art Museum; as well as by the Fogg Museum Madonna.

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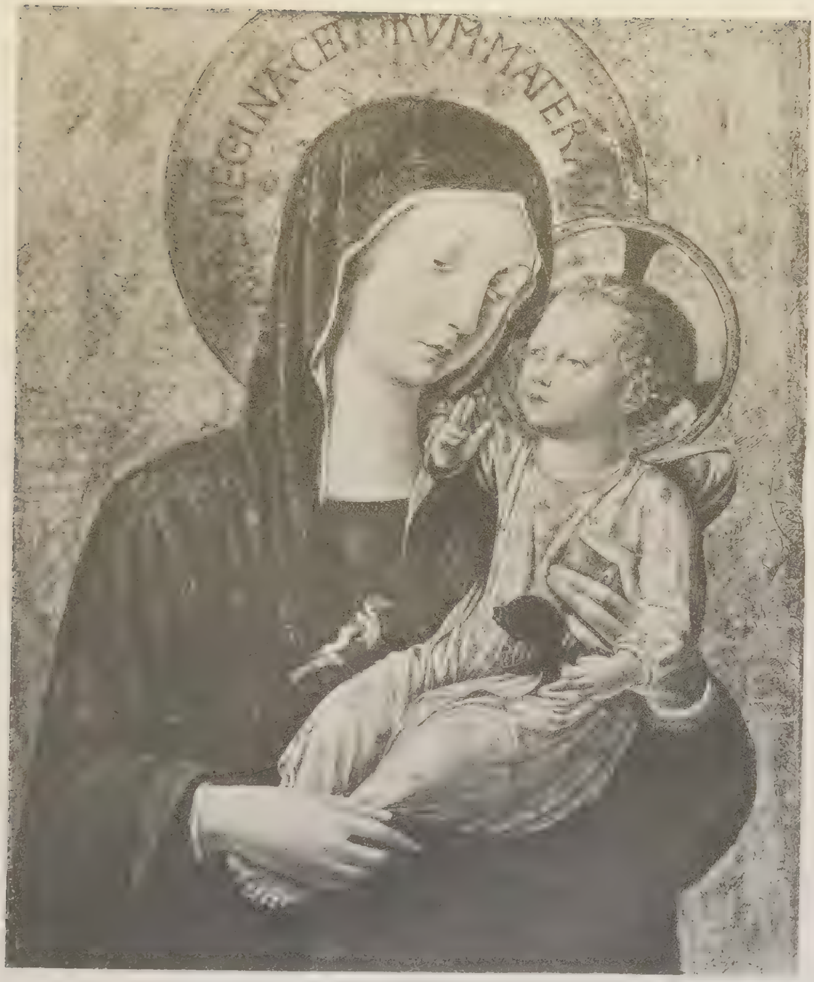
8 MADONNA AND CHILD

Tempera on panel. H. 18 in. W. 14½ in. (45.7 × 37 cm.)

On the base of the frame is the inscription: Ave Gratia Plena Dominus Tecu.

The Madonna wears a red gown and a mantle probably once pale blue. A hint of the original colour may still be seen on the right shoulder through a brownish varnish which obscures the true colour. The mantle is lined with black. In the Madonna's halo in black letters is the inscription, probably modern: Ave Regina Celorum Mater An. The Child is in a white tunic, much yellowed, and decorated with a flowered design in gold. A neutral blue violet mantle which at first sight appears to be a part of His tunic lies over His knees. A part of the mantle may be seen behind His left shoulder, apparently supported rather awkwardly by the Madonna's left thumb. A goldfinch stands on the Child's knee looking at the pomegranate that He holds in His hand. The bird was painted over the mantle of the



8 BENOZZO GOZZOLI

Madonna, as the mantle shows through the more or less transparent colours of the bird.

The painting was once in the collection of Signora Salvatori, of Florence, and later in Commendatore Professore Volpi's possession. It passed into the collection of Baron Tucher of Vienna, and thence went to Munich, where it was bought in 1907 and brought to the Fogg Art Museum.

The picture appears to be another version of a Madonna by Benozzo Gozzoli, which was published in 1908 in the Münchner Jahrbuch, and which, curiously enough, also belonged to Baron Tucher, Bavarian minister at Vienna. The two pictures evidently were drawn from the same cartoon, or else one is a copy of the other. In Baron Tucher's version there are angels in the background, the Child holds the bird in His hand, and the piece of drapery behind His neck more obviously belongs to His mantle. In the Fogg Museum picture there is a renovated gold background, without angels; the Child holds a pomegranate and the bird stands on His knee. The two paintings also show a slight difference in the treatment of the drapery around the Child. Moreover, Baron Tucher's picture is decidedly reminiscent of Fra Angelico, whereas the Fogg Museum panel is slightly so, particularly in the type of the Child, Who bears a strong resemblance to the Child in the Perugia panel by Benozzo. It is further interesting to compare this painting with two pictures by Umbrians whom Benozzo influenced. One of these, in the National Gallery in London, is by Bonfigli (No. 1843). The other, by Mezzastris, a fresco, Madonna with Saints, in Santa Lucia, Foligno, is so similar in composition that it may have some connection with the Madonna in the Fogg Museum. Mr. Berenson thinks that Benozzo painted the Fogg Museum Madonna in 1465.

In this painting as in Nos. 9, 10, 12, and 30, the Christ Child has a red cross in His halo. This so-called cruciform (more exactly cruciferous, cross-bearing) nimbus, with the cross sometimes painted red and sometimes indicated by incised lines or painted in gold, was only used for members of the Trinity — the Father, the Son, or the Divine Lamb symbolizing the Son, and the Holy Ghost, represented by the Dove — although its use was not universal. It is doubtful if this was intended to signify the cross of Christ. The halo encircling the heads of several Buddhist and Hindu divinities is marked with a similar cross.

The pomegranate in the hand of the Child bursting open and showing the seeds has been variously interpreted. It may be a symbol of the hope in eternity which the Christ gives to man, signified by the unexpected sweetness of the fruit within the hard rind. In the writings of the early fathers the fruit is also interpreted as the emblem of congregations, because of its many seeds, or as the emblem of the Christian Church because of the inner unity of countless seeds in one and the same fruit. The bird was the symbol of the soul — the spiritual as opposed to the material. It appears in many of the paintings in the Gallery. Later the symbol lost its meaning and the bird was introduced as an ornamental accessory or as a plaything.

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PIER FRANCESCO FIORENTINO

Active from 1474 to 1497

This master has been dragged from oblivion in recent years. Crowe and Cavalcaselle discovered his existence. Recently Mr. Berenson has to some extent reconstructed his somewhat puzzling artistic personality. Other modern critics believe that pictures by at least two or three hands are now attributed to this painter.

Pier Francesco himself was a priest. An altarpiece by him now in the Gallery at Empoli dates probably from about 1474. He signed a Madonna and Saints in Sant' Agostino, San Gimignano, in 1494, and a picture of Tobias and the Angels in 1497. It is said that he assisted Ghirlandaio at San Gimignano about 1475. He and the other painters whose types are so similar that they are often confused with him were eclectics, who probably had a workshop of a commercial nature in which Madonnas were produced in great numbers. The master or masters were perhaps pupils of Benozzo Gozzoli or Fra Filippo Lippi, and were strongly influenced by Neri di Bicci, Baldovinetti, and Pesellino. Their designs were usually copied from the greater men. Their work also seems to bear a relationship to the recently reconstructed painter known as " Compagno di Pesellino," already referred to on page 63.

Three pictures in this Catalogue have been associated with this name. No. 9 is essentially Florentine and looks like the work of a pupil of Fra Filippo Lippi; No. 10 is probably by another hand, also an imitator of Fra Filippo Lippi; and No. 30, which is almost certainly by some one else, is a very puzzling picture. Some critics feel sure that it is Florentine, others that it is Umbrian, and others have suggested that it is by a North Italian painter. In this Gallery it is catalogued as an Umbrian picture and will be described later.

Mr. Berenson says that the sojourn of Pier Francesco at San Gimignano during the last thirty years of the XV century accounts for the Sienese and Umbrian qualities in his works. Even though some of his paintings may have these characteristics, the great majority of the works called by this name are purely Florentine, which suggests either that the coworkers of Pier Francesco remained in Florence, or that he and his associates carried some Florentine designs by the great masters to San Gimignano with them, and held to their Florentine traditions with some tenacity in spite of the proximity of Siena.

Listed under Nos. 9–10 of this Catalogue will be found the works in this country associated with the name of Pier Francesco Fiorentino, which are related to the pictures in the Fogg Museum. Other pictures connected with the master in America, though not all by him, are in the Detroit Museum of Art; in the Jarves collection; in the Holden collection, Cleveland; in the George and Florence Blumenthal collection, New York; and in the collections of Michael Dreicer, the late Robert S. Minturn, Grenville L. Winthrop, New York; and Mrs. W. Austin Wadsworth, Boston.

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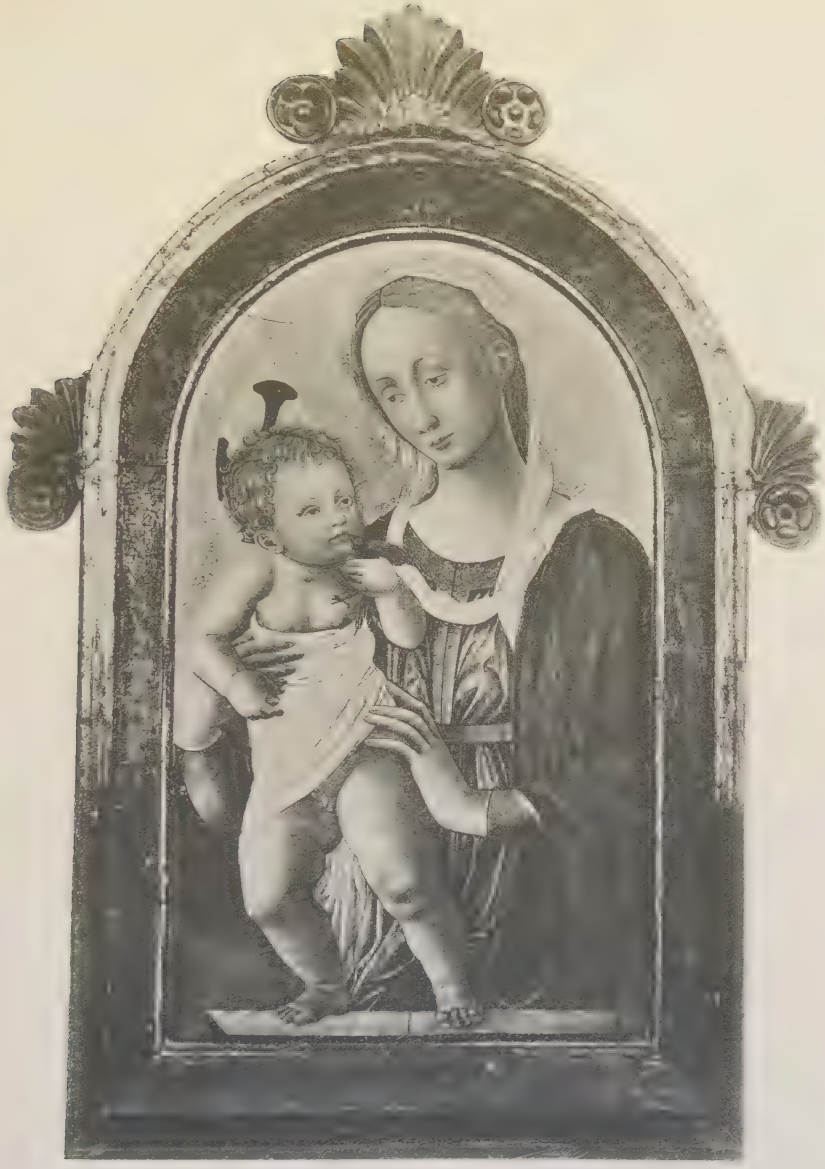
[1] Includes references to paintings similar to the pictures attributed to Pier Francesco Fiorentino in the Fogg Museum.



9 PIER FRANCESCO FIORENTINO

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9 MADONNA AND CHILD*

Tempera on panel, arched top. H. 33 in. W. 22 in. (83.8 × 55.8 cm.)
In the original frame.

The Madonna, in a blue mantle with olive green lining over a rose red gown, supports with both hands the Child, Who stands on a parapet. In His left hand He holds a bird. The drapery held around Him by His mother is of a silvery white, as is the veil which is wound around the Madonna's head and falls over her shoulders. The hair of the Madonna and of the Child is of a warm golden yellow. The cross in the Child's halo is of red.

The condition of the picture is excellent. Though it is a little hard in some ways, the colour is clear and fresh and cleanly put on. The flesh is delicately modelled, the outline firm, and the drapery well handled. The gold background with radiating lines is well preserved. The frame is of the design so often used by Pier Francesco Fiorentino, and is decorated in blue and gold. The panel is a delightful example of the work of this master.

The painting was formerly in the collection of Mrs. Philip Lydig, which was sold in New York in April, 1913. It was No. 125 in the catalogue of that sale, and was attributed to a Florentine artist (about 1475). Though the catalogue states that the picture was at one time in the collection of F. Mason Perkins, Mr. Perkins writes that " unhappily " he never owned it.

The picture was evidently painted from the same design as a similar picture formerly in the Aynard collection, Lyons (No. 59 in the sale catalogue), although the Aynard collection picture has a background of roses instead of a plain gold background. The picture (No. 9) is similar also to two paintings attributed to Compagno di Pesellino, more particularly to a Madonna and Child and Angels, formerly in the Hainauer collection, Berlin, now belonging to Mr. and Mrs. Harold I. Pratt of New York, and to some extent to No. 43 in the catalogue of the Aynard collection. This latter picture has a certain resemblance to a picture at Fenway Court attributed also to

Compagno di Pesellino. A replica of the Hainauer Madonna attributed to Pier Francesco Fiorentino is in the Uffizi Gallery. Similar paintings attributed to Pier Francesco Fiorentino are in the Kaiser-Friedrich Museum, Berlin; in the collection of Lady Henry Somerset, Eastnor Castle, Ledbury; in the Victoria and Albert Museum, London; in the John G. Johnson collection, Philadelphia; in the P. A. B. Widener collection, Elkins Park, Philadelphia; in the Academy of Fine Arts, Philadelphia; and in the collection of Henry Walters, Baltimore.

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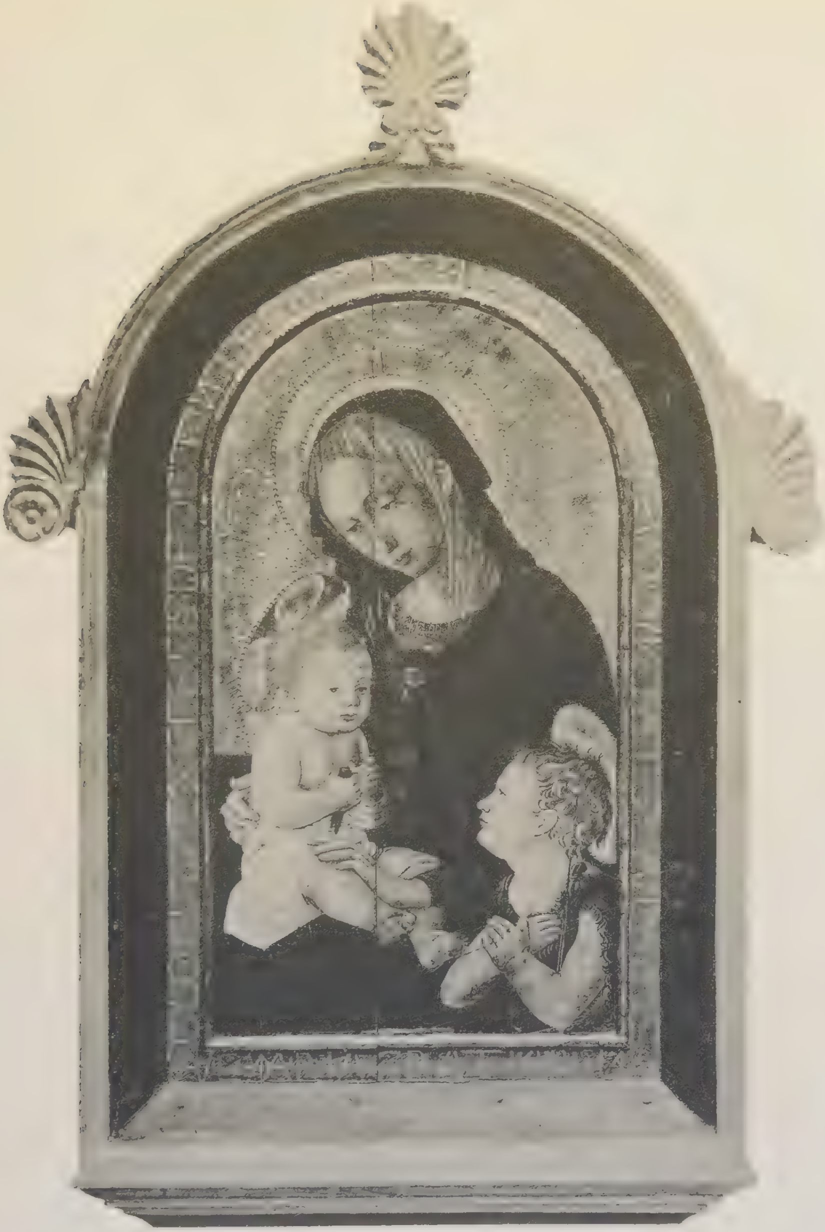
Nation. March 18, 1915. 314.

10 MADONNA AND CHILD AND SAINT JOHN

Tempera on panel, with arched top. H. 33⅞ in. W. 22$\frac{13}{16}$ in. (86 × 58 cm.) In the original frame.

The colours in this picture are much darker than in most of those attributed to Pier Francesco Fiorentino. Usually these pictures are characterized by pale delicate blues and pinks. The Madonna's gown is red ornamented with a band of gold embroidery at the neck and waist; her mantle is dark blue. She wears a transparent cream white kerchief. The Child is half covered with a bluish white drapery. His hair, like that of His mother, is of a warm orange yellow; the cross in His halo is red. The goldfinch is brown with a touch of red on its head. The little Saint John wears a goat-skin of greenish brown somewhat darker than his hair. The background is of gold incised with lines and indentations. Around the edge of the panel is the inscription: Gloria in Excelsis Deo et in Terra Pax Hominibus Bone Voluntatis Laudamus, and at the base: Ave Maria Gratia Plena. The letters are gold on a red ground, with a foliage decoration in gold. The frame of gold and dark blue decorated with gold stars is similar to the frame of No. 9, except that it has darkened.

The painting was bought in Italy and was placed in the Museum in 1904. It is one of numerous representations by the master of the



10 PIER FRANCESCO FIORENTINO

Madonna and Child, with or without the little Saint John and angels in attendance. Other paintings similar in composition are in the Budapest Gallery; in the Walker Art Gallery, Liverpool; in the collections of Lord Battersea, London (1905); Dan Fellows Platt, Englewood, N. J.; Arthur Lehman, New York; and a Madonna and Child, formerly in the Yerkes collection. In execution No. 10 resembles still other paintings attributed to this master. The suggestion has been made that the original, of which all these pictures similar in design are variations, is perhaps a work of the so-called Compagno di Pesellino, belonging to Herr Bracht of Berlin (1909). The fine Madonna and Child attributed to Compagno di Pesellino at Fenway Court, Boston, is also closely related in composition to the series. The Fogg Museum Madonna is not one of the best, yet it is not without charm.

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DOMENICO GHIRLANDAIO

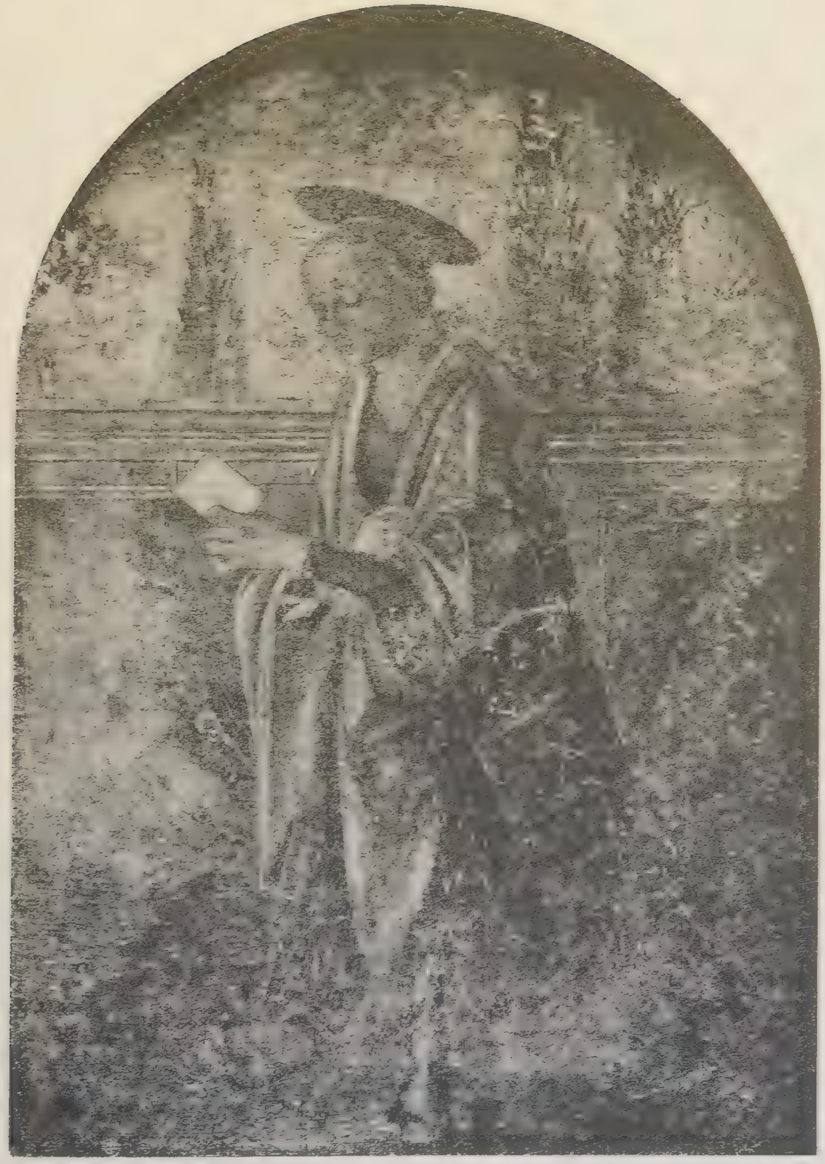
1449–1494

Domenico di Tommaso Curradi di Doffo Bigordi was born in 1449 in Florence, and probably was trained as a goldsmith, in connection with which art he or his father is supposed to have been given the name, Ghirlandaio, the Garland Maker. While still young he received his training as a painter at the hands of Alesso Baldovinetti. He was influenced by Verrocchio and to some extent by Botticelli.

The work usually considered his first is the San Gimignano series of frescoes of 1475. He went to Rome in the same year, and worked in the Vatican Library. On his return to Florence he executed some frescoes in that city. In 1481 he went again to Rome and painted in the Sistine Chapel. Between the years 1483 and 1486 he painted the life of Saint Francis in Santa Trinità in Florence. On September 1, 1485, he and his brother David received the commission from Giovanni Tornabuoni to decorate the walls of the choir of Santa Maria Novella with scenes from the lives of the Madonna and Saint John the Baptist, as the frescoes which Orcagna had painted on these same walls in 1358 were damaged beyond repair. Ghirlandaio's frescoes were completed in 1490. Vasari gives an amusing description of certain episodes connected with this work. It appears that the master's health broke down soon after this. The last works painted in his bottega during his lifetime were executed largely by his assistants. He died of the plague in 1494.

Ghirlandaio was a facile decorator with a singular ability for portraiture. He executed numerous panel pictures; but, like most of the great Florentines, he was chiefly remarkable for his frescoes. Perhaps more than any one of his day he carried on the tradition of monumental art which came direct from Giotto and Masaccio. He had the honour of being the master of Michelangelo. Among the numerous pupils whose style closely resembled his own were his two brothers, David and Benedetto, and his brother-in-law, Bastiano Mainardi. Ghirlandaio clung to the use of tempera for his panel pictures, and did not adopt oil as did many of his contemporaries.

By Ghirlandaio in this country is a profile portrait of Giovanna Tornabuoni, in Mr. Morgan's collection. There is in the Jarves



II DOMENICO GHIRLANDAIO

collection a much damaged portrait head in fresco, which has been attributed to him.

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11 KNEELING VIRGIN (FRAGMENT OF ANNUNCIATION)*

Fresco, transferred to canvas on panel, with arched top. H. 57⅞ in. W. 40¾ in. (147 × 103.5 cm.)

The Virgin kneels, with a book in her hand, in front of a parapet of red and green marble. She wears a rose red gown similar to the red of the marble in colour. Her mantle is of a beautiful pale blue, lined with a cool bluish green which is repeated in the green of the marble and the foliage of the background. Her hair is yellow. Her halo is of a red very similar to the other reds in the picture; it was probably originally gilded. On the parapet are the vestiges of a rose red vase of flowers, probably lilies, but almost obliterated. In the distance are cypresses and other trees.

The fresco was bought in Italy in 1905. It was formerly in the collection of the Cavaliere Giuseppe Toscanelli, which was sold in Florence in 1883. The picture was No. 68 in the sale catalogue and was attributed to Benozzo Gozzoli. It is described on page 18 as follows: " Fresque qui ornait le dessus de la porte de la Villa Michelozzi située près de San Gemignano. En la détachant, l'ange ayant été détruit, il ne reste que la Vierge. Figure à genoux de grandeur naturelle. Haut: 1 m. 46 cent., larg. 1 m. 3 cent."

As Benozzo Gozzoli, Pier Francesco Fiorentino, and Ghirlandaio were the three Florentines who worked in San Gimignano, it was evidently assumed at that time that the picture was by Benozzo Gozzoli. For years the resemblance to Ghirlandaio's San Gimignano frescoes has been remarked. Mr. Berenson was the first to recognize it as a work of this master. Before he knew that it came from San Gimignano he said that he thought it was Ghirlandaio's earliest extant fresco, and various other critics have since agreed with that attribution. So there seems to be little reasonable doubt that this is the earliest or one of the earliest existing frescoes by the master, painted while he was still strongly under the influence of Baldovinetti.

The picture has been transferred from a wall to a canvas on panel. It is a ghost of its former self but a very beautiful one, as it has not been repainted. The colours are pale and harmonious and suggestive of Domenico Veneziano and Baldovinetti.

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ECLECTIC FOLLOWER OF GHIRLANDAIO AND FILIPPINO LIPPI

A sketch of the life of Ghirlandaio will be found on page 74.

Filippino Lippi (1457–1504) was the son of Fra Filippo Lippi and the pupil of Botticelli. Among his finest works are his fresco paintings in the Brancacci Chapel, where he finished the decoration begun by Masolino and Masaccio, and his Vision of Saint Bernard, in the Badia. Later his work became baroque in style and mawkish in sentiment, and he anticipated the decadence of Italian painting.

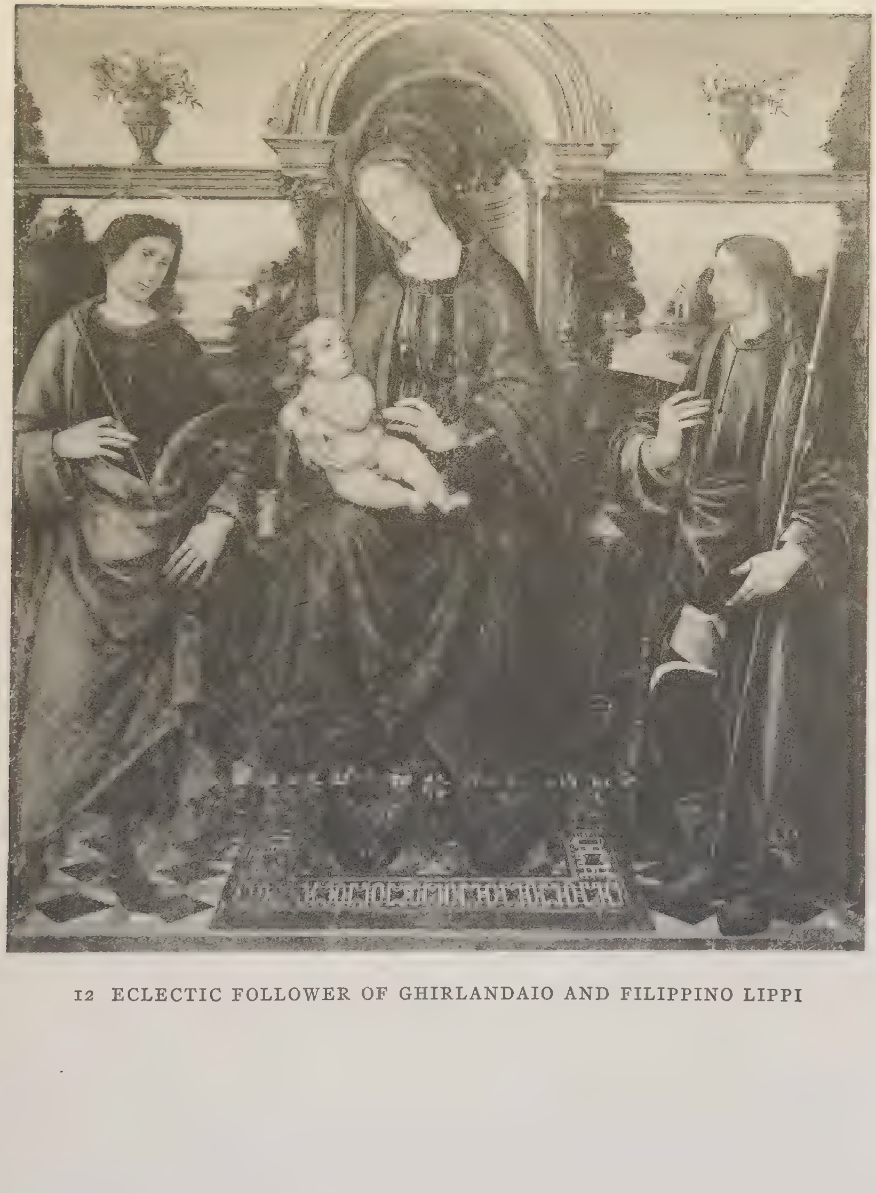
12 MADONNA ENTHRONED BETWEEN SAINT SEBASTIAN AND SAINT ROCH

Tempera on panel. H. 59½ in. W. 53⅛ in. (151 × 135 cm.)

From the point of view of composition this picture is well and carefully balanced. From the point of view of colour the interest swings to the right on account of the splendid red robe of Saint Roch, which is scarcely balanced by the somewhat dull, neutral orange yellow mantle of Saint Sebastian — though indeed the strong red is carried through the picture by means of the Madonna's gown, the rug in the foreground, and the hose of Saint Sebastian. The Madonna's cloak is of a rich deep green blue; this colour appears again in the tunic of Saint Sebastian. Saint Roch's tunic is green, making a transition to the browner green of the trees; his black hose terminate in buff coloured shoes. The saints have brown hair, but the hair of the Madonna and of the Child is yellow. The canopy is of cold gray marble supported by ornate columns of orange yellow. This last colour is also carried through the picture by means of the vases on the parapet, the robe of Saint Sebastian, and the staff and shoes of Saint Roch. The prevailing tones of the landscape are rather dark grays and neutral greens, enlivened by the red roofs of the buildings in the middle distance. The halos of the Madonna and saints are narrow lines of gold. The Child's halo is cruciform. A Turkish rug with prevailing tones of red, black, and greens of various shades falls from the step and lies on the pavement, which is of black and white marble slabs, separated and bordered with narrow bands of neutral green.

This picture belonged to the Hemenway family of Boston, and was transferred from panel to canvas probably about 1862. A letter from James J. Jarves, dated June 12, 1862, refers to the transferring from panel to canvas of a picture which he calls " a rare and beautiful specimen of Ghirlandaio of Florence." There is evidence which points to the fact that he refers to the Fogg Museum painting. The picture, however, went to pieces badly during the ensuing fifty years. In 1912 it was given to the Fogg Museum by Augustus Hemenway, Louis Cabot, and W. E. C. Eustis of Boston. It was then transferred once more to a panel and was placed on exhibition in the Museum in 1916, in remarkably good condition considering the precarious state in which it had been more than once. The original surface is in certain parts intact, although in places, notably on the Child and on Saint Sebastian, the original paint has been replaced.

As has been said, Domenico Ghirlandaio was succeeded by two brothers and a brother-in-law. In the next generation of painters, among his followers were his son, Ridolfo Ghirlandaio, who was perhaps a stronger painter than any of Domenico's other imitators, Raffaelle dei Carli, Alunno di Domenico, whose real name appears to have been Bartolommeo di Giovanni, Francesco Granacci, and Jacopo del Sellaio. Filippino Lippi was the master of Raffaellino del Garbo. One of these above mentioned masters or some other follower of Ghirlandaio and Filippino doubtless executed this picture (No. 12). It bears a striking resemblance in certain particulars to other paintings, notably: Madonna and Saints, Naples, attributed to Ghirlandaio, but now thought to be a work of his school; two paintings in the Berlin Museum (Nos. 87 and 98), attributed to Raffaellino del Garbo, but one of which (No. 98) Mr. Berenson believes to be by Sellaio and the other by a journeyman who worked for Filippino; Madonna and Saints, Volterra, perhaps by Carli; the Pistoia altarpiece, attributed to Lorenzo di Credi; Madonna and Saints, Academy, Florence (No. 66), Madonna and Saints, Uffizi Gallery (No. 1297), both by Domenico Ghirlandaio. This perhaps indicates that the design originated in Ghirlandaio's studio. As the types are more closely connected with the Filippino atelier, it would seem to show that the picture was executed by an eclectic follower of Ghirlandaio and Filippino.



12 ECLECTIC FOLLOWER OF GHIRLANDAIO AND FILIPPINO LIPPI

The flowers in the vases are pink carnations, jasmine, and myrtle. Myrtle was one of the Madonna's flowers and symbolized her purity and other virtues. The jasmine, though not strictly a sacred flower, is often found in religious paintings — the star-shaped blossom apparently symbolized divine hope or heavenly joy. It is often found with roses and lilies beside the Madonna. The carnation had no definite symbolic meaning, but was frequently used instead of the rose; then it had the same significance as the rose, the symbol of divine love, sacred to the Madonna.

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"PARIS MASTER" (?)

xv century

"Paris Master" is the name adopted by Dr. Paul Schubring for the painter of a series of cassone panels which heretofore have been considered close either to Cosimo Rosselli or Utili da Faenza. In Dr. Schubring's book, Cassoni, which appeared in 1915, he points out that the work of this master finds its inspiration in Greek mythology, from which he draws the most delightful episodes for his pictures. In these panels the landscape backgrounds are usually suffused with brilliant light, in which mountain scenery, trees and flowers are well represented. The master has conceived a sort of earthly Paradise in which one meets happy Florentine princes. Dr. Schubring thinks that the out-of-door quality of the panels points on the one hand to the influence of Domenico Veneziano, and on the other to that of Neri di Bicci, who was the master of Cosimo Rosselli.

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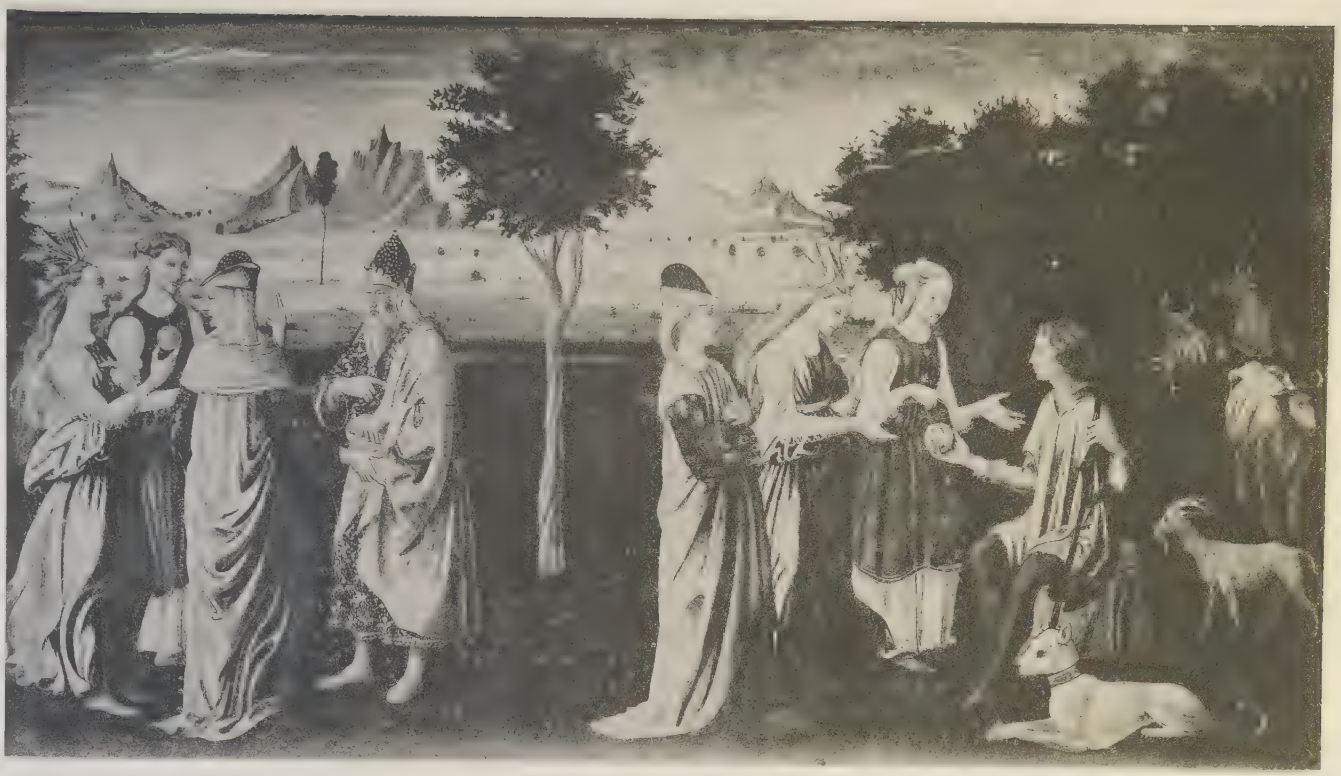
13 JUDGMENT OF PARIS

Tempera. Panel transferred to canvas. H. $25\frac{5}{8}$ in. W. $43\frac{11}{16}$ in. (65.1 × 110.9 cm.)

On the left are Juno, Venus, and Minerva disputing about the apple, on which there is the partially effaced inscription: ΤΗ ΚΑΛΗ (Τῇ Καλῇ). Jupiter, who stands with the three goddesses, advises them to abide by the decision of the handsomest of men, the herdsman Paris. On the right the goddesses stand before Paris, who is seated on a tree stump with his dog and herds near by. He is holding out the apple to Venus. Here, as often in mediaeval and Renaissance Italian paintings, different parts of the same story are represented in the same picture, by what has been called "the continuous method of representation." This is the only instance in the Gallery which illustrates this custom.

The most brilliant spot of colour in the picture is furnished by the gorgeous vermilion hose of Paris. The pale green blue of the tunic of



13 "PARIS MASTER" (?)

Paris is repeated in the mantle of Jupiter and echoed again in the far fields, distant mountains, and sky. Jupiter wears a gorgeous robe and head-dress of gold and red. This same combination of red and gold appears in the head-dresses of Juno and Venus, in the apple, and in the collar of the dog. The peacock feathers on Juno's dark green gown are wrought in gold also. Her mantle is violet red in the shadow and neutral green in the light, and her shoes are red. Venus wears the brightest garments of the three goddesses. Her gown is yellow in the light and red in the shadows. Minerva, in a white gown and tunic of dark blue green, wears the soberest colours. The golden flowers embroidered on her tunic in the scene where Paris is making his choice are designed in the same way as the little white flowers spotted over the dark brownish green grass of the field. This colour is carried up into the upper half of the picture by means of the foliage. Two of the cows and a calf on the right-hand side are neutral red. A series of warm grays runs across the picture. This tone appears with varied modifications in three of the cows, the goat, the dog, in the nearer mountains and meadows, in the sky at the horizon, in the cloak which Paris wears over his blue tunic, in the scarf of Juno, and in the hair and beard of Jupiter.

The picture was formerly in the collection of Charles Butler, which was sold in London in 1911. Dr. Schubring speaks of it as in the John G. Johnson collection, Philadelphia, which is an error. It was placed in the Museum in 1916 as a loan.

The picture is of especial interest, as it represents a secular subject and illustrates the classical spirit that was creeping into Florence at this time. Cosimo de' Medici had originated the idea of the Platonic Academy after his meeting with the Greek, Georgios Gemistos, in 1439, and had educated Marsilio Ficino to interpret Greek philosophy. Lorenzo de' Medici, Pico della Mirandola, Angelo Poliziano, and Leo Battista Alberti were much interested in the revival of learning and the study of the classics. Botticelli, Pier di Cosimo, and others among the great masters painted pictures representing the Greek myths. Even in the earlier days of Paolo Uccello the custom existed of decorating with paintings cassoni or bridal chests, other furniture, and wall panels. These were often decorated by the second-rate men, but occasionally some of the great artists like

Pesellino painted them. The subjects were seldom religious; more often artists represented allegories, legends, mythological scenes, and contemporary festivities, such as pageants, feasts, and tournaments.

It is difficult to tell whether this panel of the Judgment of Paris was used to decorate a wall or whether it was a panel in a cassone or other piece of furniture.

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LORENZO DI CREDI (?)

1457–1537

Lorenzo d'Andrea d'Oderigo Credi was born in Florence in 1457. He came of a family of goldsmiths; he himself probably started life in that calling in his father's workshop. At his father's death he became assistant to Verrocchio, the great painter-goldsmith and sculptor, in whose workshop he had the privilege of being a fellow student with Leonardo da Vinci and Perugino. Credi was a conscientious, laborious painter of highly finished oil easel pictures, chiefly of religious subjects. Sometimes his colour is fine, often it is inharmonious. His drawings show that he had a sense of beauty, but his paintings are seldom inspiring. He was a faithful friend and follower of Verrocchio. In his old age he was employed to restore pictures by the earlier men. He died in Florence in 1537.

Vasari gives the following account of his methods, which incidentally gives evidence concerning the practice of other painters of that day: "Lorenzo was not anxious to undertake many large works, but took great pains in the execution of all that he did, and subjected himself to almost inconceivable labours for that purpose; he had his colours more particularly ground to excessive fineness, carefully purifying and distilling the nut-oil with which he mixed them; he would place a vast number of colours on his palette, arranging them from the palest of light tints to the deepest of the dark colours, graduating them with what must needs be called a too minute and superfluous care, until he would sometimes have as much as twenty-five or thirty on his palette at one time, and for every tint he had a separate pencil. Wherever Lorenzo was working, he would suffer no movement to be made that would occasion dust to rise; but all this excess of care is perhaps little more worthy of praise than negligence, for there should in all things be observed a certain measure, and it is always good to avoid extremes, which are, for the most part, injurious."

Credi is represented in this country by paintings in the Metropolitan Museum; in the collection of Mrs. John L. Gardner, Boston; in the Holden collection, Cleveland; in the P. A. B. Widener collection, Philadelphia; and in the collections of Otto H. Kahn and Mrs. C. P. Huntington, New York.

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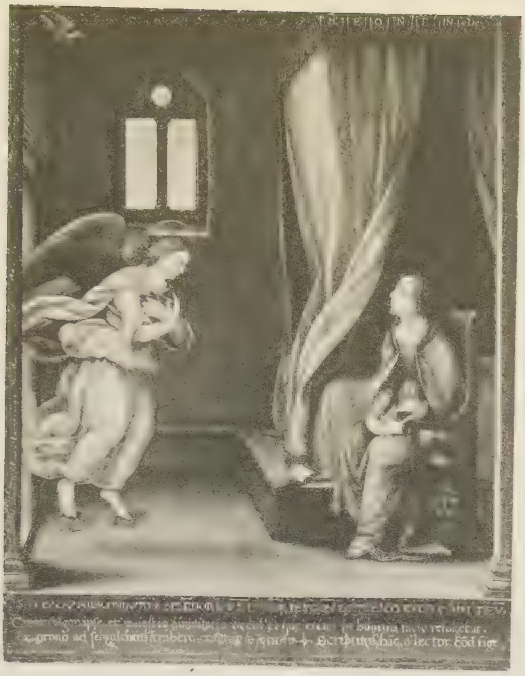
14 THE ANNUNCIATION

Lent by W. E. C. Eustis.

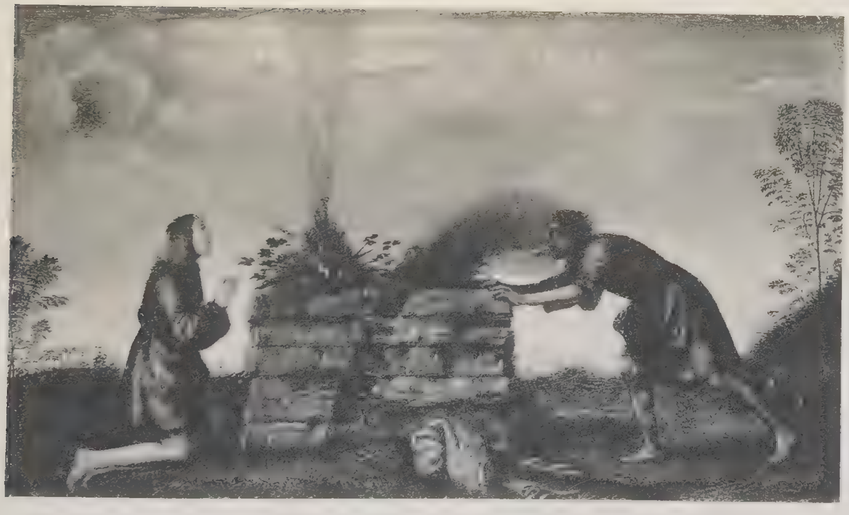
Oil on panel. H. 13 1/16 in. W. 10 1/16 in. (33.2 × 25.5 cm.) Measurements inside frame.

The bright rose red gown of the angel is the strongest colour in the picture; it even overpowers the vermilion in the covering of the bed. The Madonna wears a neutral violet gown, the colour of which is not unlike that of the architectural setting of the room. Her cloak is pale blue. This pale blue and neutral violet both occur in the angel's wings, and the violet appears in the shadows of the fluttering mantle over his shoulders and the clouds on which his feet rest. The floor is of a subdued red violet, and notes of yellow and brown occur in the lining of the Madonna's mantle, the hair of the angel and of the Madonna, the chair and the ledge around the bed. The Dove and the curtain are a somewhat pearly gray, much like the angel's mantle. The canopy of the bed is green. The sky seen through the window is pale blue.

On the canopy of the bed is an inscription in Latin. On the side of the Virgin's chair is the date MCCCCCVIII (1508). At the base of the picture is a quotation from Saint Jerome's Commentary on the Gospel of Saint Matthew, ix, 9: "Certe fulgor ipse, et majestas divinitatis occultae quae etiam in humana facie refulgebat [relucebat in original] ex primo ad se videntes trahere poterat aspectu." Written on paper and formerly pasted on to the back of the panel, but now removed, were the four letters of the Latin correspondence of Saint Ignatius with Saint John and the Virgin and a selection on Saint Ignatius from Saint Jerome's Liber de Viris Inlustribus, chapter xvi.



14 LORENZO DI CREDI (?)



15 MARIOTTO ALBERTINELLI

The picture was lent to the Museum for a few months in 1910 by W. E. C. Eustis of Boston. In 1915 it was again placed in the Museum as a loan.

There is a difference of opinion among critics as to the authorship of the panel, and there is a good deal of doubt as to whether it is by Lorenzo di Credi himself. It has been called an early work of Credi, also the work of a late follower of this master. In both cases the opinion was based on a photograph of the picture.

MENTIONED

Art and archaeology. July, 1915. 17.

MARIOTTO ALBERTINELLI

1474–1515

Mariotto di Bigio di Bindo Albertinelli was born in 1474. He began life as a gold beater, but soon entered the workshop of the painter, Cosimo Rosselli. There he became intimate with his fellow pupil, Baccio della Porta, commonly known as Fra Bartolommeo, and they formed a partnership perhaps about 1493. Save for a brief separation in 1494, the two artists worked together until 1500, when Baccio, through the influence of Savonarola, joined the community of San Marco of the Dominican order, under the name of Fra Bartolommeo. The partnership was renewed in 1509, when Fra Bartolommeo asked for Albertinelli's help in reorganizing the atelier of San Marco. In 1512 the two men separated again. According to Vasari, Albertinelli, in a fit of disgust and ill-temper, decided to keep an inn. This freak did not last long, and in March, 1513, he was painting again. Vasari further relates how Albertinelli, on his way home from Rome, was seized with a sickness at Viterbo and was carried in a litter back to Florence, where he died in November, 1515.

Little work in fresco by Albertinelli has been preserved; his panel pictures are scattered over Europe. In this country he is represented by a Nativity, in the John G. Johnson collection, Philadelphia, and a figure of the Virgin Annunciate in the Untermeyer collection at Yonkers, N. Y.

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15 SACRIFICE OF CAIN AND ABEL

Oil on panel. H. $8\frac{1}{2}$ in. W. $13\frac{15}{16}$ in. (21.6 × 35.4 cm.)

Abel in a rich blue tunic kneels before his burnt offering. The red flame burns brightly and the smoke ascends straight up to the illuminated yellowish cloud at the top of the picture. A red flame is seen in the clouds on the left and a bolt of fire descends to help his sacrifice to burn. Cain, a bearded man clad in a violet tunic, fiercely blows his fire, but the smoke comes back into his face. An orange yellow mantle lies on the ground in front of the gray brown altar. The field and trees are of a greener brown. The old yellow varnish still remaining over parts of the picture neutralizes the delicate white clouds in the background. The sky, where the varnish has been removed, is of a wonderfully luminous, pale turquoise blue. The Sacrifice of Cain and Abel, like most Old Testament subjects, is seldom represented except in a series. This panel is the size of a predella panel and probably was once part of an altarpiece.

Crowe and Cavalcaselle in their Life of Raphael list the painting as in the possession of the art dealer Signor Enrico Baseggio, Rome. According to Passavant the picture may have been at one time in the Aldobrandini collection, Rome; later it was in the hands of Mr. Emerson, a London dealer; in 1844 Signor Baseggio owned it. It was placed in the Fogg Museum in 1906.

Crowe and Cavalcaselle attribute the picture to Raphael, and associate it with the Knight's Dream in the National Gallery as one of his earliest existing works; they describe it at length and praise its beauty. Passavant attributes it to Raphael, v. i, 65–66; v. ii, 16, No. 13, and dates it between 1500 and 1504; but in v. iii questions the attribution. Modern critics believe that the picture is Florentine. Charles Loeser was the first to suggest Albertinelli as the painter of the panel, though others believe that it may be by Fra Bartolommeo or Bacchiacca. The Albertinelli attribution on the whole seems the most probable.

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SCIPIONE PULZONE, CALLED GAETANO

1550(?)–1588(?)

Scipione Pulzone, called Gaetano, was born in Gaeta probably in 1550. He was trained in the studio of Jacopo del Conte, a follower of Andrea del Sarto, and represented the finer Florentine tradition. In addition to historical and religious subjects he painted portraits, for which he was especially noted. It is said that he painted portraits of all the principal cardinals of the Roman court, of the secular princes, and of all the noble ladies of Rome. He was a careful and competent draughtsman, though lacking in inspiration. He died in Rome probably about 1588. All Rome grieved at his death.

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16 PORTRAIT OF A CARDINAL

Oil on canvas. H. $53\frac{1}{16}$ in. W. $41\frac{3}{16}$ in. (134.7 × 104.6 cm.)

The cardinal's white rochet is mellowed with age; his mozzetta is very dark green, almost black. His biretta is red. The chair is dark violet red; the braid and fringe here, as generally in later pictures, is made to represent gold by the skilful use of yellow and brown paint instead of by the actual use of gold leaf. The background is very dark brown with deep violet red drapery at the left. The painting is signed on the scroll which the cardinal holds in his hand: All' Ill.^{mo} et N^{mo} Sig.^{or} Il S^{o} Card. Alessandino Scipio Gaetano facto 1586.

The portrait was formerly in the collection of the Prince Sciarra, Rome, and was placed in the Museum in 1905.

As already stated, the cardinal is represented in a rochet, mozzetta, and biretta. The rochet is a close-fitting vestment of linen or lawn, worn by bishops and some others. It reaches to the knees or lower, and has close sleeves extending to the wrists, or is sleeveless. The mozzetta is a short ecclesiastical vestment or cape which covers the shoulders and can be buttoned over the breast, and to which a hood is attached. It is worn by the pope, cardinals, bishops, abbots, and some other prelates who are especially privileged by custom or papal authority. A biretta is a square cap with three ridges or sometimes peaks on its upper surface, now commonly worn by clerics of all grades from cardinals downwards.

MENTIONED

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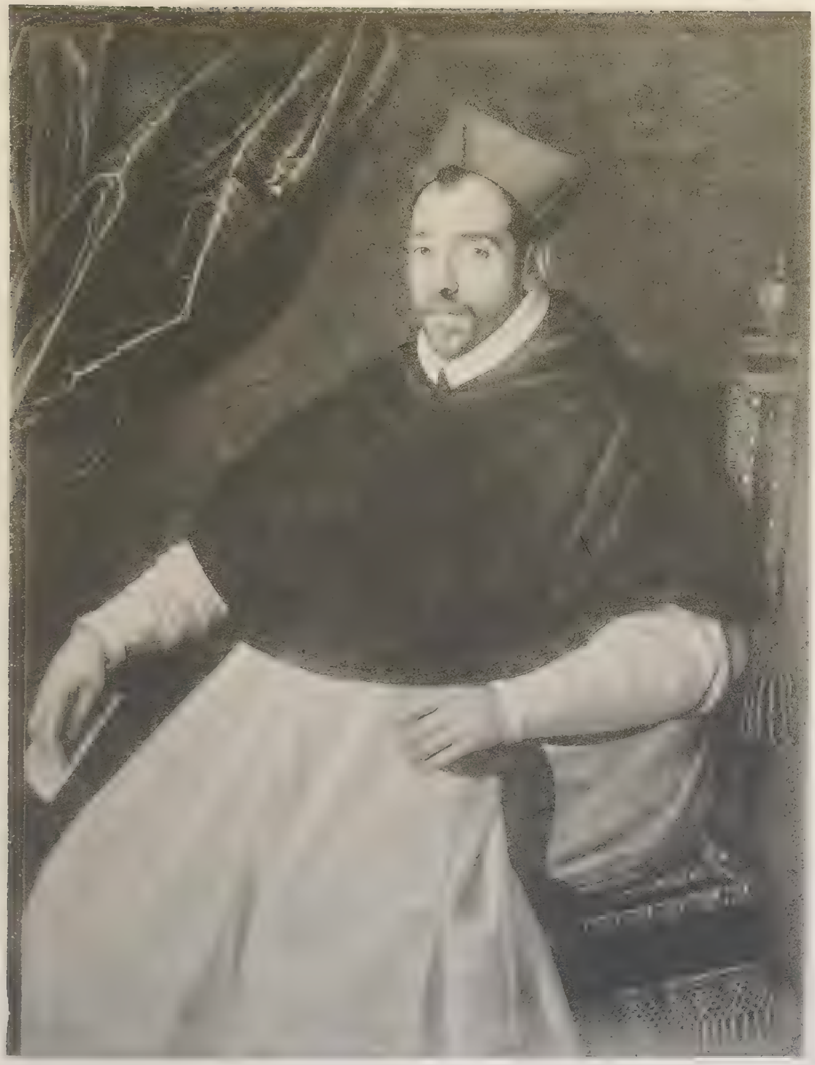

16 SCIPIONE PULZONE, CALLED GAETANO

SIENESE PAINTING

SIENESE PAINTING

THE Sienese was probably the earliest of the great Italian schools. Inspired by Byzantine and Siculo-Byzantine art, independent painting began in Siena in the early XIII century, first in the decoration of missals, then in more monumental work on panels. In the Palazzo Pubblico there is a Madonna by Guido da Siena, dated 1221, and though the authenticity of the date has been questioned, the probability is that Guido worked and surrounded himself with a definable school in the first quarter of the century. By the end of the Dugento the school was in full development, headed by Duccio, and it flourished most brilliantly in the first half of the XIV century. Then politically and commercially the city fell into a decline, and though significant art continued, it did not in an historical sense progress. Instead of unfolding into Renaissance painting, it merely borrowed Renaissance phraseology for the expression of mediaeval ideals. Unlike the Umbrian school, the Sienese was unable or unwilling to assimilate foreign ideas, and although the XV century school shows an increasing tendency to imitate Florentine and especially Umbrian forms, this tendency led to obliteration of the native art rather than to its healthy development. Even in the late XV and early XVI century the greatest artists were those who had most in common with the earliest, and the end of the school came when the Sienese painters became wholly susceptible to outside influence.

To understand and appreciate the painting of Siena one should think of it as the culmination of the art of the Middle Ages rather than as a promise of anything modern. Therein lies the difference which caused so great a gulf between the art of Siena and that of contemporary Florence, only forty miles away. Sienese art may be regarded as the most perfect expression of the Byzantine ideal. It was hieratic and mystic. While Giotto was forecasting the development of modern art by studying nature and making his figures act like the real people whom he saw about him, Duccio and Simone Martini were sounding the Byzantine creed that the Christian saints were not human but divine, not " vulgar " but regal, not approachable but aloof. To the early Sienese as to the Byzantine, the Raphaelesque conception of the Madonna as the most tender possible human mother would have been blasphemous bad taste. Siena, the Civitas Virginis, the city of Saint Catherine, of Fra Filippo of the Assempri, of San Bernardino, was dedicated to Christian mysticism. Artistically, as well as philosophically, it was indifferent to reality, or rather it was interested not in commonplace but in divine reality. What frequently appears as unnatural in Sienese art is but an attempt to symbolize the mysteries. To the modern critic, the Sienese would have made the Taoist reply: "Can there be anything that is not natural ? "

To express these ideals the Sienese found the predominantly linear mode of Byzantium perfectly adapted. Though the artists modelled their important surfaces in very low relief, they seem to have thought largely in terms of flat tones defined by line, and at times all modelling of the surface was eliminated. With this linear mode went a Byzantine sumptuousness of decoration and material, a lavish use of gold, ultramarine, and even precious stones. A picture was a work of devotion, vowed to a Divine Being, and no embellishment within the means of the donor was too costly for it. Though the successors of Duccio painted in fresco as well as tempera, one cannot but feel that the latter is the more significant Sienese technique.

Although Sienese art was founded on Byzantine, and was in a sense the culmination of Byzantine, it was nevertheless a Gothic art. In other words, it belonged to its period, but it selected certain elements of Gothic style for emphasis. In Florence, Giotto was inspired by the plasticity of Gothic art and its naturalism. In Siena, Duccio and his followers developed the Gothic living line and later, the emotionalism of Gothic spirit. Thus both Florentines and Sienese were Gothic, but in a different way.

It was inevitable that a school following a distinctly linear tradition should neglect Gothic monumentality and sense of form to become vibrant with Gothic line. Line became the most powerful vehicle of Sienese expression. Sienese artists played symphonies in line, achieving harmonies in it by the repetition of the same linear forms in various dimensions throughout a painting. Line was used to express emotion and mysticism, and the painters would even arrange strong contrasts of types of line, harmonious and graceful on the one hand, violent and angular on the other, to convey different spiritual effects.

This linear quality and indifference to plastic reality, as well as the mystic expression, brought Sienese painting more nearly than that of any other occidental school into harmony with the art of Asia. Technically as well as spiritually the Sienese approached the artistic abstractions of China and Japan. Like the Oriental, the Sienese painted types rather than individuals. He tended to eliminate rather than elaborate. In short he tried to " express the organic continuity of consciousness rather than the functional individuality of matter; to realize ideas rather than to idealize or sentimentalize realities."[1] One might imagine a Chinese of the XIV century, a lover of Sung art, miraculously transported to western Europe and wandering in bewilderment among the art treasures of the Occident, seeking in vain for understanding, sympathy, or even interest. Were he to find such a painting as the Sant' Ansano Annunciation of Simone Martini, however, he would pause, for he could receive its message. Sienese art is thus in a sense a Chinvat bridge spanning the abyss of miscomprehension between the artistic ideals of the West and of the East.

The analogies between Sienese and oriental art have been observed by practically every writer on the Sienese school. They have been tacitly attributed, however, to accidental similarities in ideals and modes in Siena and the East. As yet no one has been bold enough to suggest an influence derived from actual contact with eastern art, but such contact is not beyond the bounds of possibility. In the XIII and XIV centuries overland communication with the Nearer East and with China was common and secure. Merchants like the Polos, prelates like John of Monte Corvino, Andrew of Perugia, and Friar Odoric of Friuli, readily found the way to Cathay, as China was then called. Pekin was made a Roman Catholic diocese, and Pegolotti of the Bardi banking house in Florence was moved to write a traveller's itinerary, remarkably like a modern Baedeker, giving the most minute instructions as to inns, food, servants, and so forth, on the route from Constantinople to Pekin. Moslems like Ibn Batuta travelled as widely as Christians, and oriental travellers visited the Occident. Thus Bar Sauma, a Nestorian of Pekin, visited the pope in 1287, and passed through Tuscany on his way to Paris and Bordeaux two years after Duccio painted the Rucellai Madonna. Not only the Nearer East and China but India was opened to the European, and we hear of the martyrdom in the early XIV century of one Brother Peter of Siena at a place near Bombay. It was not until the end of the XIV and the beginning of the XV century that the conversion of the western Tartars to Islam, the advance of the Seljuk Turks, and the overthrow of the broad-minded, hospitable Mongol dynasty in China closed the overland trade routes. During the next hundred and fifty years, while the sea routes were being discovered, Europe seems largely to have forgotten the existence of the Orient. Wild as the theory may sound, therefore, it is possible that actual contact with oriental art may account not only for the occasional Mongolian types and bits of oriental armour to be observed in Sienese art, but even for something of the spirit of the style. It would, however, be hard to explain why the influence should be confined to Siena, and though the theory is not impossible, it is not necessary.

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[1] J. E. L. *Museum of Fine Arts bulletin.* Boston, Dec., 1917, p. 72.

Duccio di Buoninsegna ab. 1255–1319

The first master clearly to express the Sienese ideals was Duccio di Buoninsegna, who painted the Rucellai Madonna for Santa Maria Novella in Florence in 1285, and in 1311 finished his great Majestas, which was carried in triumph through the streets of Siena to the sound of pealing trumpets and clashing cymbals, and placed over the high altar in the Duomo. Duccio worked always in tempera. He was a master of all that makes Sienese art great, appearing as the finished product of mediaeval art, rather than as in any sense archaic. He had a strong sense of dramatic composition; but, unlike Giotto of Florence, who chose to depend on a few solidly painted figures, he preferred to balance mass against a single figure in a way that again reminds us of the Orient. He established a flourishing school, and two of his contemporaries, Ugolino da Siena and Segna di Bonaventura, are specially worthy of mention.

Ugolino da Siena (?)–1339(?)

Segna di Bonaventura active 1305–1326

Simone Martini ab. 1283–1344

The mantle of Duccio descended on Simone Martini, a master who travelled widely in Italy, influencing many contemporaries. Toward the end of his career, he joined the papal court at Avignon, where he met Petrarch, painted Laura, and taught Sienese ideals and conventions to the craftsmen of a dozen countries. He died at Avignon in 1344. He was a less coherent narrative composer than Duccio; but in everything else he equalled or surpassed him. Moreover, he painted monumental works in fresco, as well as tempera panels. His most famous frescoes are the Majestas and the equestrian portrait of Guidoriccio Fogliani in the Palazzo Pubblico in Siena, and the cycle of scenes from the life of Saint Martin in Saint Francis at Assisi. Probably the greatest of his many tempera works is the Sant' Ansano Annunciation, perhaps the most complete single expression of the Sienese genius. Simone was assisted in much of his work by his somewhat less able, but nevertheless gifted brother-in-law, Lippo Memmi. Lippo did many independent works as well, among them the stately frescoed Majestas at San Gimignano.

Lippo Memmi (?)–1357(?)

With the advent of the next two important Sienese masters, Pietro and Ambrogio Lorenzetti, the old Sienese spirit was tempered. Although the old ideals of hierarchy and aristocracy were to a certain extent retained, the Lorenzetti brought art nearer to earth. Pietro was strongly affected by flamboyant Gothic emotionalism, and at times offends by an over-dramatic, one might almost say melodramatic effect. His spirit was anecdotic. Ambrogio, the more powerful artist, was didactic, preaching the beliefs of the Sienese ruling class. A Madonna by him remains a queen, but becomes a terrestrial one. He was influenced by the sculpture of Giovanni Pisano, and in his many Madonna compositions, like the Madonna del Latte (Madonna giving the Breast), succeeds in combining tenderness and grace with aristocracy. He profoundly influenced the Florentine Bernardo Daddi, and through him the painting of Umbria. Indeed the influence of the Lorenzetti was wide spread, showing clearly in such famous works as the Triumph of Death in the Pisan Campo Santo, an anonymous work possibly by Francesco Traini.

Pietro Lorenzetti active 1306–1348

Ambrogio Lorenzetti active 1323–1348

Francesco Traini middle of xiv c.

Throughout the XIV century Siena was teeming with artists, and in this period it is not too much to say that the city held the dominating position in the art of the peninsula. Besides the great names already mentioned, there were many minor painters of interest and worth, who reflected the art of one or more of the major artists. Thus Barna Senese, a highly original artist about whom little is known, decorated the Collegiata at San Gimignano with frescoes which recall the dramatic mass compositions of Duccio and the intensity of Simone. Near to him in style was Luca di Tommè, a sub-

Barna Senese active ab. 1369–1380

Luca di Tommè, active 1355–1392

Lippo Vanni middle of xiv c.
Giacomo di Mino, active 1362–1389

stantial painter in a Simonesque vein, and Lippo Vanni, an artist who approached the art of Simone still more closely. A pupil who revived the glowing colour of Simone was Giacomo di Mino.

Bartolo di Fredi ab. 1330–1410
Andrea Vanni ab. 1332–1414
Paolo di Giovanni Fei active 1372–1410

Two painters who worked together and influenced later art were Bartolo di Fredi and Andrea Vanni. Bartolo, a chatty, prolific artist, was very unequal, at times exquisite, at times laughably awkward. Andrea, the friend and portraitist of Saint Catherine, was a politician and diplomat, whose works are rare. Those that remain show a simplification of Simone's line, and a colour scheme of low intensity but great harmony. A third painter, who should be mentioned for his influence on later art, was Paolo di Giovanni Fei, the master of Giovanni di Paolo.

Taddeo di Bartolo, ab. 1363–1422
Martino di Bartolommeo active 1389–1433
Sassetta 1392–1450
Domenico di Bartolo 1400–ab. 1450

At the turn of the century the commanding personalities were Taddeo di Bartolo and Stefano di Giovanni, called Sassetta. Taddeo was a widely travelled artist and a great disseminator of Sienese influence. He was a solid, able craftsman, with the appeal of unmistakable sincerity, if not of genius. He inspired the mediocre Martino di Bartolommeo. Sassetta, on the other hand, was an artist of unquestionable genius. He lived in the period of the early Renaissance, but he was purely mediaeval in feeling. A pupil of the uninspired Fei, he none the less inherited the best traditions of Duccio and Simone, and revived the living line, delicate colour, and significant composition of the earlier school. In spirit as in date he had much in common with Fra Angelico in Florence, though he was far subtler. He left it to his less gifted contemporary, Domenico di Bartolo Ghezzi, to inaugurate the Renaissance in Siena. Domenico was a naïve realist, with no sense of composition, who sought to prove himself abreast of the times by crowding his frescoes with pseudo-classical detail. He is happiest in his panels, and on a trip to Umbria deeply influenced the Perugian painters, especially Boccatis.

Lorenzo Vecchietta ab. 1412–1480
Sano di Pietro 1406–1481

One of the most influential artists of the early Renaissance was Lorenzo Vecchietta, a pupil of Sassetta, who combined the fairy-like quality of his master with Domenico di Bartolo's classicism. Another of Sassetta's pupils, Sano di Pietro, became the most devotional, in an obvious way, of the Renaissance Sienese. He reverted entirely to the Middle Ages, observing even a hieratic scale in the size of figures, and painted cherry-eyed saints in gorgeous flat robes to be adored by a not too discriminating bourgeoisie. As a contrast to him one might select the pupil of Fei, Giovanni di Paolo, an unequal artist of extreme originality, who at times was capable of the most fairy-like works in the most charming colours, and at times was absurd, tasteless, and even brutal.

Giovanni di Paolo ab. 1403–1482

By far the most progressive Sienese of the Renaissance was Matteo di Giovanni, a pupil of Vecchietta. Matteo studied under the great Umbrian, Pier dei Franceschi, and succeeded in assimilating Umbro-Florentine influences without destroying the native flavour of his art. His trade was the painting of astoundingly wistful Madonnas, who show an almost Neoplatonic melancholy; but his several compositions of the Slaughter of the Innocents show that he was capable of unrestrained violence. He influenced many artists and inspired one imitator, Guidoccio Cozzarelli, who at times, in his best works, can be confused with the master.

Matteo di Giovanni ab. 1430–1495

Guidoccio Cozzarelli 1450–1516

Two other artists of the second half of the century, Francesco di Giorgio and Neroccio di Landi, were less progressive, and perhaps for that reason more typically Sienese. They were copartners, and pupils of Vecchietta. Francesco was an architect and engineer, and not a prolific painter. In painting, in order to obtain exotic effects, he distorted the classical detail which he proportioned so justly in his buildings. His colour was clear and fine, his types melancholy and appealing. Neroccio has been called Simone born again. No Sienese used line more vital and suggestive, colour clearer and fresher, types more appealing in their languid, wistful grace. Nevertheless, there is a suggestion of ill health in the art, not a repulsive ill health, but a gentle neurasthenia suggesting artistic inbreeding. The school had passed the thoroughbred stage and the end was approaching. Little presage of it is felt, however, in the art of Benvenuto di Giovanni, another pupil of Vecchietta, who painted with a fine sense of decoration, and in his earlier period in a clear, rich colour scheme. His types have the appeal of pretty children. Toward the end of his career he attempted the pompous, and changed his palette to a dark and even sooty one. It is unfortunate that it is in this stage that he had the greatest influence on his son and pupil, Girolamo di Benvenuto, who only occasionally did works that deserve high praise.

Francesco di Giorgio 1439–1502

Neroccio di Landi 1447–1500

Benvenuto di Giovanni 1436–1518(?)

Girolamo di Benvenuto 1470–1524(?)

The end came rapidly in Siena. Foreign artists invaded the city, chief among them Pintoricchio, who was employed to decorate the Piccolomini Library in the Duomo. Sienese artists went over to

Bernardino Fungai 1460–1516

Pacchia 1477–1535

Pacchiarotto 1474–1540

foreign imitation. Bernardino Fungai, a pupil of Giovanni di Paolo, was an Umbro-Sienese, crossing the art of his master and of Francesco di Giorgio with that of Signorelli and Fiorenzo di Lorenzo. His pupil, Pacchia, was an eclectic imitator of Andrea del Sarto, Raphael, and others. Pacchiarotto, a pupil of Matteo, aped Perugino as well as his immediate predecessors.

Sodoma 1477–1549

Domenico Beccafumi 1485–1551

The chief masters of the first half of the XVI century in Siena were really Giovanantonio Bazzi, called Sodoma, and Domenico Beccafumi. Sodoma was a Lombard, influenced by Leonardo, who came to Siena, and, finding competition slack, remained there. He was a slipshod painter, lacking in artistic moral stamina, but able to show occasional flashes of brilliance. Beccafumi was an orthodox master, highly respected by the burghers, who painted dull, magniloquent canvases in a reddish, sooty tonality. He learned the tricks of the High Renaissance, a developed chiaroscuro, morbidezza, sfumatura, and the like, but had little to say.

The end of Sienese art was thus ignominious. Much of the stigma may be removed, however, if we disregard the aftermath, as indeed we should, and consider that the real end came with the death of the immediate pupils of Vecchietta—Francesco, Neroccio, and Benvenuto. In this case we shall see the movement first as one of the great mediaeval schools in the XIV century, then as a delicate, self-absorbed school in the XV, the loveliness and significance of which is none the less great for its lack of general recognition. Poets, biographers, critics, have united to praise and expound the art of Florence; Siena has had no Dante, no Vasari, no Ruskin. The Florentine was the naturalistic, the progressive school, and deserves its reputation. It sounded a note that appealed to all, that all could understand. Its motto would have been the Greek one: " Man is the measure of all things." Its light should not dazzle us, however, and blind us to the beauty and inner significance of the reactionary sister school, whose creed may better be found in the words of the Psalmist: " What is man, that Thou art mindful of him ? "

George Harold Edgell.

The Sienese paintings in the Fogg Museum will be found under Nos. 17–27 in this Catalogue.

Among the artists mentioned in the foregoing sketch, the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: UGOLINO DA SIENA, Madonna and Child; SEGNA DI BONAVENTURA, Magdalene; LIPPO MEMMI, Crucifixion. (This picture is attributed to Lippo Memmi but is more suggestive of Simone Martini.) LIPPO MEMMI, Mystic Marriage of Saint Catherine. (This picture is attributed to Lippo Memmi but is strongly suggestive of Barna.) BARTOLO DI FREDI, Burial and Assumption of the Madonna; SANO DI PIETRO, Madonna and Child, Madonna and Child and Saints; GUIDOCCIO COZZARELLI, Madonna and Child.

Fenway Court: SIMONE MARTINI, Madonna and Saints; Attributed to PIETRO LORENZETTI, Madonna and Saints; ANDREA VANNI, Saint Elizabeth. GIOVANNI DI PAOLO, Christ in the Temple.

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AMBROGIO LORENZETTI

Active from 1323 to 1348

Ambrogio Lorenzetti, the stronger of the two famous brothers, was one of the small group of great masters in the first and most remarkable period of the art and life of Siena, while the city was powerful and important in Italy. Of the life of this artist comparatively little is known. The first notice that we have of his activity is a document of 1324 concerning the sale of a piece of land. The scant notices and inscriptions after this date prove the artist to have been employed in and about Siena, except for a stay of two years in Florence, 1332–1334, where he matriculated in the Arte de' Medici e Speziali, and a journey which he made in 1335 to Cortona to paint frescoes, now lost, for the church of Santa Margarita. The most important date in Ambrogio's life is 1337–1338, when he began his famous frescoes of Good and Bad Government, finished in 1340, in the Sala della Pace of the Palazzo Pubblico in Siena. The last document which mentions the artist is one of 1345, noting a payment for some figures painted by him for the Camera dei Signori Nove in Siena. The strong probability is that Ambrogio and his brother Pietro both died of the plague which swept Siena in 1348.

Ambrogio Lorenzetti is represented in this country in the collections of Dan Fellows Platt, Englewood, N. J., and Philip Lehman, New York, as well as by the Fogg Museum pinnacle.

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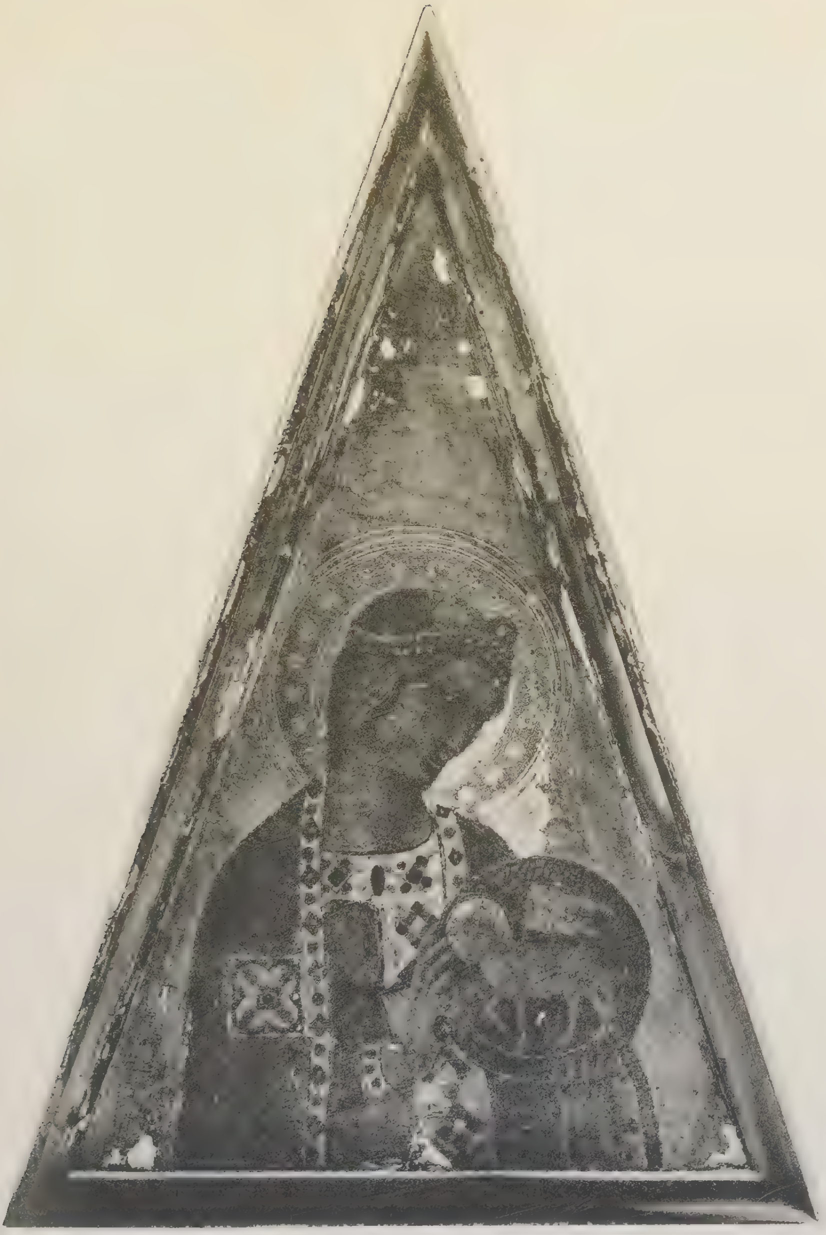

17 AMBROGIO LORENZETTI

17 SAINT AGNES

Tempera on panel. H. $14\frac{9}{16}$ in. (to apex). W. $9\frac{7}{8}$ in. (across base). (37 × 25 cm.)

The saint is clad in a red mantle edged with gold ornamented with black and red; her diadem is dark, very neutral blue, and her halo is incised in the gold background. She carries a shield with the Agnus Dei, and the banner of Christ Triumphant. The Lamb has a gold halo. As in many pictures in the Gallery the bole under the gold appears in parts.

The painting was bought in Siena by C. Fairfax Murray about 1880. In 1910 it was purchased in Florence, and in 1911 was placed in the Fogg Museum as an indefinite loan.

This painting is a pinnacle torn from a lost altarpiece. The marks of the irons by which it was attached to the larger panel are still visible on the back. Occasional carelessness in execution may be accounted for by the fact that the panel was to occupy a subordinate position far from the eye of the spectator. The attribution to Ambrogio, based purely on internal evidence, has been generally accepted. The figure bears especially close resemblance to the Concordia in the Allegory of Good Government, painted about 1340. The Fogg Museum work appears somewhat more gracious and youthful, and probably antedates by a few years Ambrogio's great masterpiece.

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SCHOOL OF PIETRO LORENZETTI AND BARNA (?)

SCHOOL OF PIETRO LORENZETTI

(Pietro Lorenzetti, active from 1306 to 1348)

Pietro Lorenzetti was the elder and the less important of the two Lorenzetti brothers, active in Siena in the first half of the Trecento. The first record of Pietro shows that he was an independent master in 1306; it is therefore probable that he was born about 1280. It is likely that he was a pupil of Duccio; he shows also the influence of Simone Martini, of Giotto, and especially of the sculptor, Giovanni Pisano. He was a very prolific painter, both of fresco and panel paintings. His work is often hasty, and at times he is over-emotional and melodramatic, as in his Passion frescoes at Assisi. But at his best he ranks with the three greatest Sienese; his Madonna between Saint Francis and Saint John the Evangelist, in San Francesco, Assisi, is one of the the finest bits of Sienese painting, and one of the loveliest expressions of Siena's deep religious fervour.

The last mention of Pietro is in the records of 1344; as has already been stated, it is probable that he died in the great plague of 1348. Pietro Lorenzetti is represented in this country in the Metropolitan Museum; in the John G. Johnson collection, Philadelphia; and at Fenway Court, Boston.

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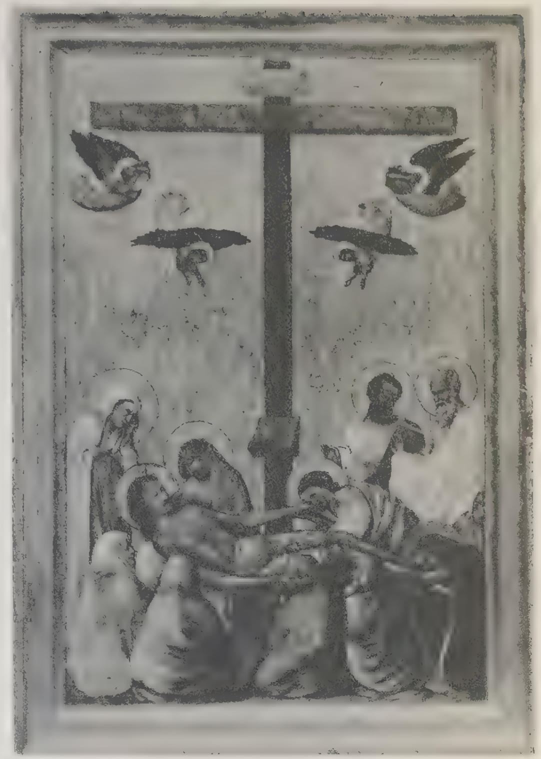
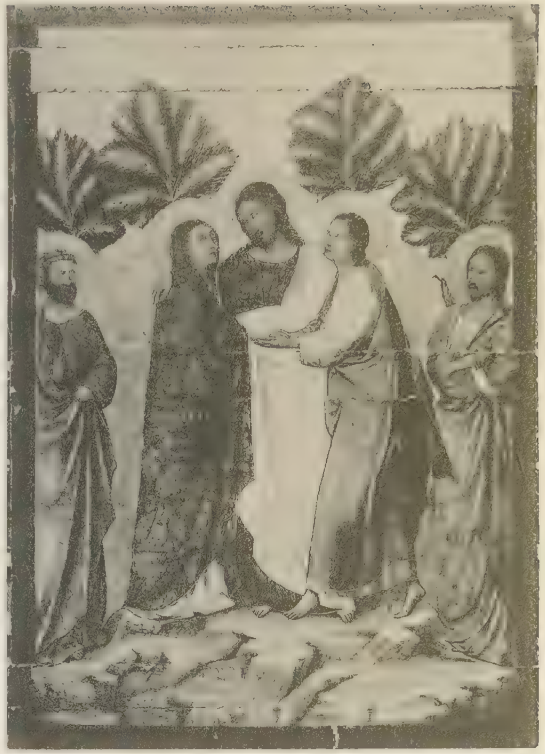


18A SCHOOL OF PIETRO LORENZETTI



18B BARNA (?)

18A DEPOSITION (Face of double panel)

Tempera on panel. H. 19$\frac{9}{16}$ in. W. 13$\frac{11}{16}$ in. (49.7 × 34.8 cm.) including the frame, a plain moulding which is part of the panel.

The light gay colours of this picture are a little suggestive of the colour scheme used in XIV century miniatures. The blues, yellows, and pinks are distributed comparatively evenly through the picture, whereas the strong vermilion is placed at the lower right-hand corner.

The upright of the cross is orange yellow; the arm is of a greenish gray with drops of blood at either end. The body of Christ is of green, the pallid overtones having faded for the most part and the original terra verde underpainting only remaining. His white, transparent drapery is bordered with a thin line of gold. The women seated in the foreground, starting at the left, are clad in cloaks of blue, rose, green, yellow, and vermilion. The woman on the extreme right wears under her vermilion cloak a gown which was probably originally blue, though a brown underpainting shows in parts. The woman standing at the head of the body of Christ wears a yellow gown and a pale blue violet mantle lined with rose. The Madonna, who supports the upper part of Christ's body, wears a pale red violet gown and a bright blue mantle with a red lining. The gold halos have incised decoration. Saint John wears a blue gown and a faded rose coloured mantle; Saint Nicodemus a brown gown and a slightly warmer rose mantle; his hair and beard are brown. Saint Joseph of Arimathea wears a blue gown and holds a white sheet in his hands; his hair and beard are greenish white. The flesh throughout shows the terra verde underpainting. The angels, which appear to be repainted, are clad in varying shades of pale violet, pink, blue, and yellow. Two of the angels have wings of yellow and dark brown, almost black; the wings of the other two are of dull red violet, yellow, and dark brown. The background is gold with an incised border.

The panel was bought in Rome by the Misses Williams of Salem some time between 1860 and 1872. It was placed on exhibition in the Museum in 1915, at the time of the Loan Exhibition of Italian Paintings, and was purchased by the Museum in 1917.

The face and back of this panel appear to be by different men. The Deposition is probably of the School of Pietro Lorenzetti.

The introduction of the angels flying near the cross dated probably from about the XII century. Often one of the angels holds a chalice in which to receive the sacred blood from the wound in the Saviour's side, as in the small triptych attributed to Daddi (No. 1). On the tablet at the head of the main shaft of the cross is the inscription: IHS Nazaren' Rex Judeo[rum] — the title which Pilate wrote and put on the cross. More often simply the initial letters of this title — I N R I — are used. Instances of this are seen in the Crucifixion of the panel of scenes from the life of Christ (No. 2), and in the Descent from the Cross (No. 55).

BARNA (?)

Active from about 1369 to 1380

Barna was a follower of Lippo Memmi; he also shows the influence of Duccio, of Simone, and of the Lorenzetti. He was a dramatic painter of individuality and power. He is best known for his series of frescoes depicting scenes from the life of the Virgin and from the life of Christ, in the Collegiata, San Gimignano.

Attributed to Barna in this country are the panels of the Crucifixion in the Johnson collection, Philadelphia, and in the collection of Henry Walters at Baltimore, and a small Madonna and Saints belonging to Joseph Lindon Smith of Boston. It is possible also that he painted a fine Marriage of Saint Catherine attributed to Lippo Memmi, now in the Museum of Fine Arts, Boston.

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18B "WOMAN, BEHOLD THY SON." (Back of double panel)

Tempera on panel. H. 19$\frac{9}{16}$ in. W. 13$\frac{11}{16}$ in. (49.7 × 34.8 cm.)

On a grayish brown ground stands Christ with His hands resting on the shoulders of His mother and Saint John. On either side are

Saint Peter in an orange yellow mantle over a blue green tunic, and an apostle, probably Saint James the Great, from his resemblance to the Saviour, clad in a blue mantle over an orange yellow tunic, thus making an interesting balance of colour. Saint John's robe is pale green and his mantle rose colour with a red violet lining. The Madonna wears a gown of pale pink and a blue green mantle lined with red violet. In the centre the figure of Christ is clad in a blue green tunic and a rather unusual white mantle lined with yellow; white being the colour in which He is represented after His resurrection. Saint Peter's hair is gray and his beard, like the hair of the other saints, is yellowish brown. The palms are dark green, touched with a pale green, almost white. The background is gold and around the edge of the panel is a narrow border of red.

The incident represented on this panel is related only in the Gospel of Saint John (xix, 25–27). "Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home." The painter of the panel has not given a literal representation of the scene. A similar representation of the subject occurs on the outside of the left wing of a triptych by Taddeo Gaddi in the Berlin Gallery. The incident is one seldom treated by artists.

This picture seems to show some connection with the work of Barna, yet the treatment of the halos indicates that it was perhaps painted before his day. It has been suggested that both the face and back of the panel were executed by some painter of San Gimignano or Pisa who showed Florentine influence as well as that of the great Sienese mentioned.

The history of the panel so far as it is known was given under 18A.

18 A–B MENTIONED

AMERICAN ART ANNUAL. New York, 1917. xiv, 135.
American journal of archaeology. Jan.–March, 1918. 2d ser., xxii (1), 97.
Art and archaeology. July, 1915. 13.
Nation. March 18, 1915. 314.

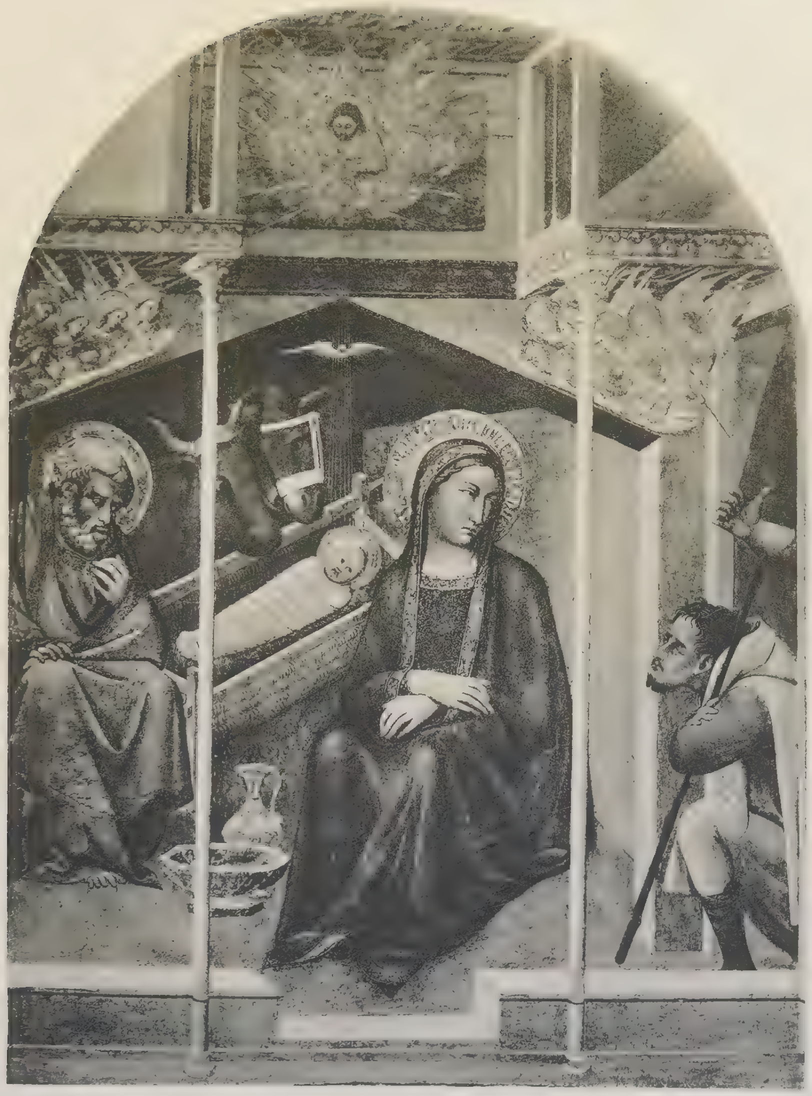
The painting numbered 19 has been published by Mr. Berenson, in his Essays in the Study of Sienese Painting, and by Mr. F. Mason Perkins, in Rassegna d'Arte, March–April, 1917. Mr. Berenson attributes the picture to a master who was a pupil of Ugolino and later a follower of the Lorenzetti. The two Lorenzetti brothers have been described in connection with Nos. 17 and 18. Ugolino was a close follower of Duccio, though lacking Duccio's genius, and somewhat influenced by Simone Martini. To represent the master formed by these influences, Mr. Berenson has devised the name Ugolino Lorenzetti, active from 1324 to 1335. Around him he has grouped a number of pictures, among them an Annunciation and Saints in the John G. Johnson collection and a small Tabernacle at Fenway Court, attributed to Pietro Lorenzetti. Mr. Berenson thinks that the Fogg Museum Nativity was painted about 1335.

Mr. Perkins points out the eclectic quality of the picture, a characteristic of almost all the Sienese painting of the middle and late Trecento. He considers that the painting is perhaps most closely related to the first manner of Bartolo di Fredi, although finer than Bartolo's work. He places the picture in the middle Trecento, the work of an artist as yet unknown to critics.

19 THE NATIVITY

Tempera on panel, arched top. H. 67$\frac{7}{8}$ in. W. 48$\frac{1}{8}$ in. (172.4 × 122.3 cm.)

The colour scheme of this picture is unusual. The Madonna has a mantle of clear rich ultramarine blue bordered with gold over her red gown, which also has a gold border. In her halo is the inscription: Ave Maria Gratia Plena. Saint Joseph is clad in a striking orange yellow cloak over his olive green robe. A lighter blue occurs in the border of the window, through which God the Father is seen in the sky in a pale blue mantle in the midst of seraphim with orange wings. Just above the heads of the Holy Family are two groups of angels with red orange and gold wings. The basin and ewer also are of red and gold. The remainder of the picture is filled with a series of harmonious grays and browns. The shepherd on the right wears a



19 SCHOOL OF THE LORENZETTI

brownish garment and a gray cloak. His hair is reddish brown and his staff and his stocking brown. Above him the greenish sleeve of a second shepherd and a bit of red drapery are seen. The white pillars support a frieze of neutral green with mouldings of rose. The Dove is white against a black background. The ox is reddish brown and the ass a cold bluish gray. The Baby is wrapped in white swaddling clothes.

The painting was at one time in the collection of Dr. Bonnal of Nice; later it was in Rome. It was given to the Fogg Museum by certain Friends of the Fogg Museum in the winter of 1916–1917.

This fine picture is a somewhat puzzling example of the work of the early Sienese school in its great period. Duccio, Simone Martini, and the two Lorenzetti brothers are the men whose types dominated the work of the minor masters. This picture is certainly later than Duccio, and only bears a general resemblance to his work. Simone Martini influenced all the Sienese artists who came after him and among others the man who executed this picture, but it is more closely akin to the work of the Lorenzetti brothers.

The ox and the ass were invariably represented in scenes of the Nativity. There is a tradition that they were actually present at the birth of Christ, although they are not mentioned by any of the Evangelists. They are sometimes considered to signify the homage due to Christ from all creatures. Another interpretation is that the ox is a symbol of the Jews, the ass of the Gentiles.

The Madonna wears the prescribed red tunic, which was originally richly embroidered, with long sleeves, and a blue mantle. Red, the colour of the ruby, signified divine love, while blue, the colour of the sapphire, when worn by Christ and the Madonna, was the symbol of heavenly love and truth and constancy. The Madonna's hood and mantle are continuous. In general, particularly in the early pictures, her head was covered with a veil or with her mantle. The colours red and blue, or sometimes green, were given to Saint John the Evangelist, but unlike the Madonna he wore a blue or green robe and a red or rose coloured mantle.

The colours appropriate to Saint Joseph were a yellow mantle over a green or gray tunic. Here he wears a yellow mantle and a green tunic. Yellow, or gold, was the symbol of the sun, of the goodness of

God, of marriage and fruitfulness; green, the colour of the emerald, symbolized victory and hope, particularly the hope of immortality. In the Florentine panel, No. 2, Saint Joseph wears a grayish violet mantle over a vermilion tunic; in the scene of the Nativity in the panel attributed to the Master of the Innocenti Coronation (No. 5), he wears a yellow mantle over a dark blue green tunic. The later masters were more apt to disregard the significance of colour. In the Holy Family by Pintoricchio (No. 33) Saint Joseph wears a deep rose red mantle and a dark blue robe.

The apostle Saint Peter is usually represented in a yellow mantle over a blue tunic. The panel "Woman, Behold Thy Son!" (No. 18B) and the triptych, No. 1, show him clad in these colours. Yellow in its bad sense signified jealousy or deceit. Judas is generally represented in a dingy yellow garment.

Violet, the colour of the amethyst, signified love and truth, or passion and suffering. Gray signified innocence accused, humility, or mourning. In scenes of the Passion or scenes which took place after the Crucifixion, the Madonna wears a gray or violet gown. In the Deposition (No. 18A) she wears violet. Black symbolized the earth, darkness, mourning, sin, and death, while white was the symbol of light, purity, joy, and life. The Madonna wears white in pictures of her Assumption, and Christ wears white after His Resurrection. In the picture of Christ in Limbo by Sassetta (No. 22) He wears white drapery, shading into blue violet. White and black together signified purity of life and mourning or humiliation. Black over white was worn by the Dominicans and the Carmelites. The Dominican habit is seen in Lotto's picture of Saint Peter Martyr (No. 47) and on the figure of this saint in the Florentine panel, No. 5.

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ANDREA VANNI

About 1332 to about 1414

Andrea Vanni, painter, politician, and diplomat, was born in Siena about 1332. He received his artistic training probably from Lippo Memmi, though he was influenced by the Lorenzetti and more strongly by Simone Martini. He is even more interesting from the historical than from the artistic point of view. He was very active in Sienese politics, taking part in the rising of 1368 against the Nobili and subsequently holding many important positions in the state. He was sent on diplomatic missions to Rome, Naples, and Avignon, though the semi-illiteracy revealed in his letters raises doubt as to his ability as a diplomat. He was a friend and ardent admirer of Saint Catherine, and his portrait of her in fresco in the church of San Domenico in Siena is the only known representation of the saint by the hand of a contemporary artist. Andrea died about 1414. Since his name does not appear in the records of the church of San Domenico, where his family were buried, the probability is that the artist died abroad. Paintings by him are rare, this probably being caused by his wide activity in other fields. In this country, in addition to the Fogg Museum picture, there is a small pinnacle of an altarpiece representing Saint Elizabeth, attributed to Vanni, at Fenway Court. It is worth noting that the measurements are almost identical with the measurements of the pinnacle by Ambrogio Lorenzetti in the Fogg Museum. There is also an Annunciation by Vanni in the collection of Hon. William A. Clark, New York.

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20 THE ANNUNCIATION

Left: Gabriel Annunciate

Tempera on panel. Including frame, H. 28½ in. (to apex). W. 16¼ in. (across base). (72.4 × 41.3 cm.)

Gabriel is clad in a cream white tunic embroidered with gold and ornamented with gold bands, and a mantle embroidered in gold and lined with red gold. The feathers on his wings are white yellow, vermilion, and violet red, all rather neutral. His hair is yellow and he wears a blue ribbon, with fibula-like ornament. His mantle must have darkened and gives the effect of yellowish brown. The branch which he carries is brownish green, neutral, as are all the other colours.

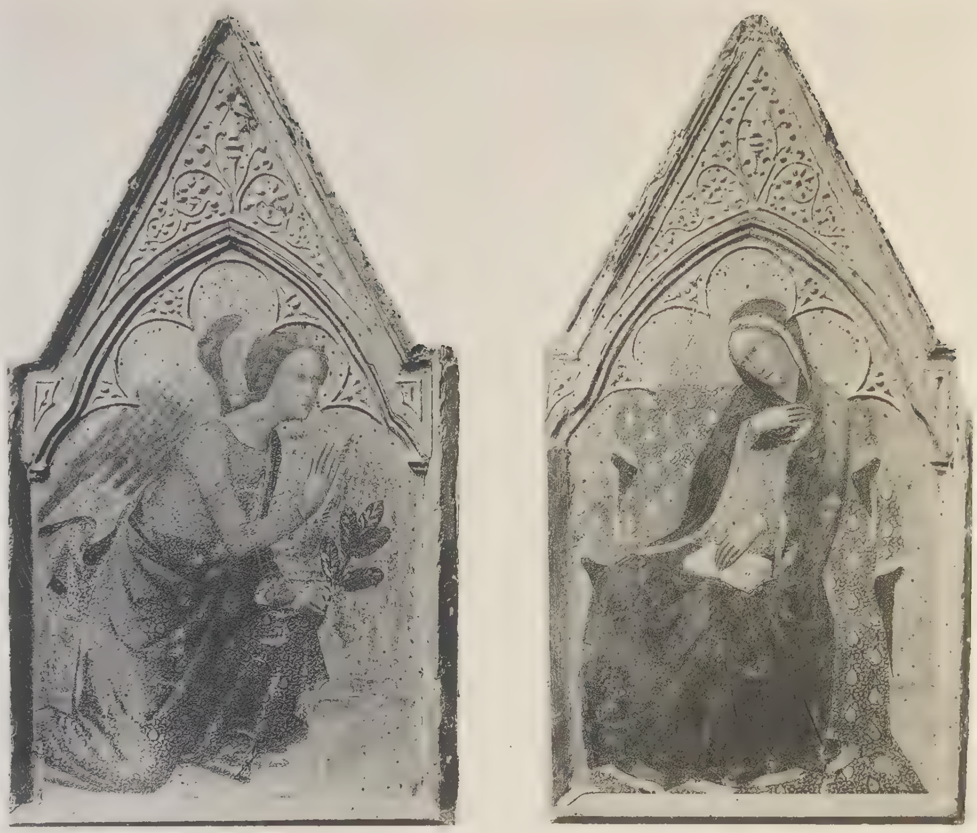
Right: Virgin Annunciate

Tempera on panel. Including frame, H. 29 in. (to apex). W. 15¼ in. (across base). (73.7 × 38.7 cm.)

The Virgin wears a gold embroidered tunic with vestiges of pink and a mantle originally blue, but now a very dark neutral green. Her hood and mantle are continuous, and bordered with gold and lined with brown. Her hair is yellow; her flesh tones, like Gabriel's, show little of the green underpainting. Behind her is a curtain of vermilion embroidered with gold and lined with brown. Both the panels have gold backgrounds with the bole appearing, and pavements of a neutral violet red.

The panels were probably originally pinnacles of a large altarpiece. They were formerly in the Saracini collection, Siena, and were acquired for the Fogg Museum in 1914, through the Society of Friends of the Fogg Museum.

The painting is close in style to Vanni's chief work, the altarpiece of San Stefano alla Lizza in Siena. It is a work of the artist's mature style, and may be dated about 1400. It may be regarded as a later version of the Annunciation painted by Simone Martini in 1333, now in the Uffizi Gallery in Florence. Simone's complicated line is simplified, as always in Vanni's works, and Simone's low relief becomes still flatter. The Fogg Museum painting shows more clearly than any other work, however, the ultimate dependence of Vanni on his great predecessor.



20 ANDREA VANNI

The branch which the angel carries has been the subject of some discussion. It is possible that it is a palm. The palm was in general used only in the Annunciation to the Madonna of her approaching Death. The plant has been called a laurel. The laurel seems to have had no special significance save that of reward.

It is interesting to note that while in the majority of XIV and XV century Annunciations the archangel Gabriel was represented bearing a lily, the Sienese painters seldom used this flower, preferring the olive branch, always a favourite symbol with them. In the Annunciation it referred to the Christ Child as the bringer of peace on earth. One interpretation of the avoidance of the use of the lily by Sienese artists is that it was due to the hatred of Siena for Florence, the lily being the flower of Florence.

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TADDEO DI BARTOLO

About 1363 to 1422

Taddeo di Bartolo was a Sienese artist who represented the transition from the Middle Ages to the Renaissance. The date of his birth is unknown, but since records show that he was under age when working for the Cathedral of Siena in 1386, he was probably born between the years 1363 and 1365. He was entered in the Arte de' Dipintori in Siena about 1389, and the same year marks the beginning of the extensive travelling of the artist which carried his influence far and wide in the peninsula. That year we hear of Taddeo at Collegarli, in the hills of San Miniato al Tedesco, and in Pisa. Some three years later he was in Genoa, where he probably married. Vasari mentions a trip to Padua about this time, which, however, cannot be proved. In 1393 he returned to Tuscany and painted in San Gimignano. In 1401 he executed his great Assumption, with scenes from the Passion, for the Cathedral of Montepulciano. In 1403 he was called to Perugia, where he painted a number of pictures which left a profound impress on Umbrian art. Several of these are now in the Municipal Gallery, Perugia. In 1404 he returned to Siena. From this time on he was chiefly occupied in painting frescoes in the Palazzo Pubblico, Siena, though in 1410 he went to Volterra. Taddeo died in Siena in 1422.

Paintings by Taddeo in this country, in addition to the Fogg Museum panel, are in the collection of Dan Fellows Platt, Englewood, N. J.; in the George and Florence Blumenthal collection, New York; in the John G. Johnson collection, Philadelphia; and in the collection of the late Theodore M. Davis of Newport, which is now in the Metropolitan Museum.

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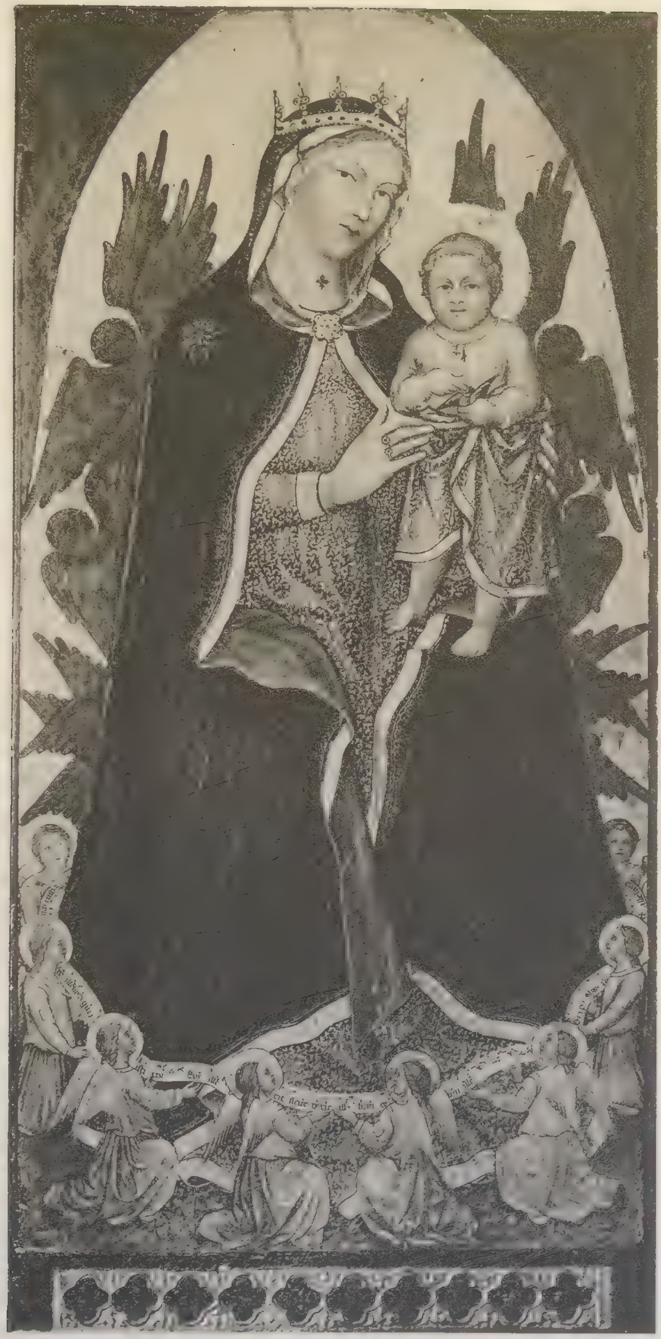

21 TADDEO DI BARTOLO

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21 MADONNA ENTHRONED WITH ANGELS

Tempera on panel. H. 70$\frac{3}{8}$ in. W. 34$\frac{5}{8}$ in. (178.5 × 87.9 cm.)

In this picture the contrast of the dark blue mantle of the Madonna, now almost black, clearly silhouetted against the golden heavens and the flaming red wings of the seraphim, makes a strong and effective decoration. The Madonna's mantle is lined with a warm gray and clasped at the throat with a gold and red fibula. On her shoulder is a gold star. Her gown is red, gold embroidered. Her hair is yellow and over it is a thin veil; she wears a gold jewelled crown, and against her throat is a jewelled cross. On her fingers are gold rings set with red and black jewels. In her halo is the inscription: Mater Pulcre Dilectio. The Child has a yellow gray tunic and a green mantle, embroidered and bordered with gold. He wears a necklace with a cross and a red ornament; in His hand is a goldfinch with which He plays. Behind the Madonna and Child are four seraphim, gold delineated and vermilion coloured. Below are eight angels clad in varying shades of pale yellows and greens. They kneel on a pale flowery green field. The background is gold. In the quatrefoils below is the inscription: Tadeus de Senis pinxit hoc opus 1418.

The picture was at one time in the Torlonia collection, Rome, and was placed in the Fogg Museum in 1905.

Executed in 1418, four years before the artist's death, the painting represents his mature style. Taddeo's characteristic Madonna type with the broad forehead and the eyes well apart, giving a peculiarly honest expression, appears clearly in this work.

The representation of the seraphim as heads with wings was of Greek origin and signified the absence of anything bodily; the head was the seat of the soul and wings were the emblem of spirit and swiftness. In the early paintings the seraphim were always red, "the seraphim, being fiery in appearance, inflame mortals towards divine love." The cherubim, on the other hand, symbolizing knowledge, were in general painted blue. Towards the end of the XV century artists lost sight of the distinction between the symbolism of red and blue.

The choral angels were early introduced into pictures of the Madonna Enthroned — they were the heavenly choir whose office it was to sing hymns of praise, and not only was the Madonna their queen, but she was also the patroness of all music. The motive of angels singing from a scroll is unusual. The Umbrian painter Gentile da Fabriano used it twice, once in the Coronation of the Virgin, in the Heugel collection, Paris, and again in the Madonna and Child, in the Perugia Gallery. In the painting by Taddeo the words on the scroll are those of the Easter hymn:

> Regina Coeli laetare, Alleluia!
> Quia quem meruisti portare, Alleluia!
> Resurrexit sicut dixit, Alleluia!
> Ora pro nobis Deum, Alleluia!

Various shades of red and blue were the colours most frequently used in the garments of angels, although green is often seen, and, particularly among the Venetians, yellow or saffron coloured robes are found. In all the Italian schools delicate and rather pale shades were used. The angels in this panel wear robes of pale green and yellow; in the Madonna Enthroned by Benvenuto di Giovanni (No. 26) the angels are dressed in robes of rose colour and of yellow; in the Madonna Enthroned by Spinello Aretino (No. 3) the prevailing shades of the angels' robes are green, rose, and yellow, while in the central panel of the Monte Oliveto altarpiece by Spinello (No. 4A) the prevailing shades are blue and rose.

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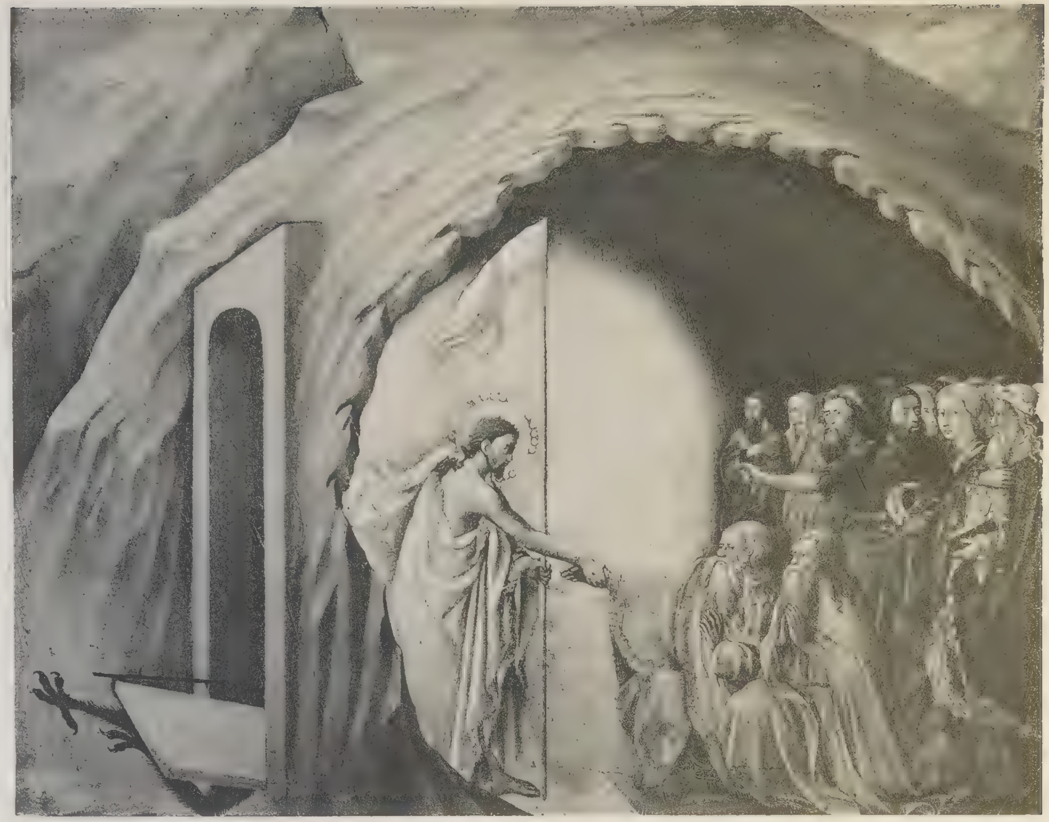
SASSETTA (STEFANO DI GIOVANNI)

1392–1450

Stefano di Giovanni, known as Sassetta, was born at Siena in 1392. He was a pupil of Paolo di Giovanni Fei and was influenced by the earlier Sienese, Duccio, Simone Martini, and the Lorenzetti, as well as by Bartolo di Fredi, the master of Fei. In 1427 he was commissioned to furnish a design for the font of the Siena Baptistery. His first dated altarpiece, 1436, is the Madonna Enthroned with Saints, in the Osservanza, Siena. In 1437 he entered into a contract for the altarpiece of the church of San Francesco at Borgo San Sepolcro. This was completed in 1444. His work in Borgo San Sepolcro is noteworthy in that it helped perpetuate Sienese influence in Umbria. He executed many paintings in his native city and also painted in Cortona, where he was influenced by the work of Fra Angelico. In 1447 Sassetta was commissioned to complete the frescoes of the Roman gate which had been begun by Taddeo di Bartolo. He died in 1450, as the result of exposure while working on the gate, leaving the frescoes unfinished. Sassetta's name was nearly forgotten for a long time. The interest in him has revived in recent years and his works are now highly valued.

Among his important paintings may be mentioned the following: Birth of the Virgin, Collegiata, Asciano; Scene from the Life of Saint Francis, Berlin; Mystic Marriage of Saint Francis, Chantilly; Madonna and Saints, San Domenico, Cortona; Apotheosis of Saint Francis, in the collection of Bernhard Berenson, Settignano; Adoration of the Magi, Saracini collection.

Several interesting examples of his work may be seen in American collections: two representing the Temptation of Saint Anthony, in the Jarves collection at New Haven; a number in the collection of Dan Fellows Platt at Englewood, N. J.; Christ's Entrance into Jerusalem, in the John G. Johnson collection. A triptych attributed to Sassetta is in the collection of Mr. and Mrs. Harold I. Pratt of New York.



22 SASSETTA

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22 CHRIST IN LIMBO

Tempera on panel. H. 13½ in. W. 17 in. (34.3 × 43.2 cm.)

This is a well balanced composition with fine harmony of colour. The mountainous rocks show the typical Sienese treatment. The mountain through which the door opens to Hell is neutral red violet; the mountains in the background are grayish green. The sky is neutral blue. These large masses of subdued greens and violets balance the brilliant vermilions, greens, reds, pinks, and yellows in the robes of the group in the lower right-hand side of the picture. The staff of the banner triumphant serves as a dividing axis in the composition and helps to put the proper emphasis on the Christ figure in its white Gothic drapery touched with blue violet. The vermilion red of the cross in the banner appears again in the mantle of Isaiah, the shoe of Adam, and in the hose of the figures standing to the right. In the lower left of the picture the protruding claws of the devil painted in ebony black help also to emphasize the brilliancy of the colour in the group on the right.

In the forefront of the group are the kneeling figures of Adam and Abraham. Adam, whose hand Christ grasps, is clad in a light blue tunic and pale rose coloured mantle, both bordered with gold; his hair and beard are gray. Abraham wears a rose coloured tunic and a yellow mantle, both bordered with gold; his shoe is black. His hair and beard are neutral brown. In the group of standing figures behind Adam and Abraham one may identify, from left to right, Abel, in red violet mantle over a brown tunic; Eve, only her head and shoulders draped in gray visible, and Isaiah. Saint John the Baptist, with outstretched arm, stands behind Abraham. He wears a red violet hairy robe and a green mantle bordered with gold; his hair is greenish brown. On his scroll are the letters: Ecco A. On the extreme right is King David, in a rich dark red mantle with a solid gold border and a gold lining over a grayish tunic; his crown is gold. His hair and beard are white and his book is grayish green with red clasps. Between King David and Saint John the Baptist are visible the head and shoulders of a woman with yellow hair, in which is a vermilion diadem. She wears a vermilion tunic and a neutral blue scarf. The figures stand on a gray green rocky ground, and behind them is seen the blackness of Hell. Christ is surrounded by a radiant golden light. The door of Hell, on which He stands, is an ochreish yellow.

The picture was formerly in the collection of the Earl of Northesk; it was bought by his grandfather, the eighth earl, about sixty years ago in Rome. In 1915 it was placed in the Fogg Museum as an indefinite loan.

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GIOVANNI DI PAOLO (?)

About 1403 to 1482

Giovanni di Paolo (Giovanni di Paolo di Grazia, called del Poggio) is mentioned as active in Siena as early as 1423. He was probably born about 1403. He was influenced by Gentile da Fabriano and may have studied under him. Early in his career he was a close follower of Sassetta, and was a pupil of Paolo di Giovanni Fei. He shows also a spiritual kinship with Fra Angelico. Although sometimes imitative, Giovanni di Paolo's pictures have a striking individual note and vary among themselves; at times they are fine and delicate in conception and handling, at times broad and sweeping and often lacking in beauty. He was an illuminator as well as a painter in tempera. He died in Siena in 1482.

A number of Giovanni di Paolo's interesting pictures have come to America in recent years. Among them are the Paradise, and the two figures of saints — Saint Matthew and Saint Francis — in the Metropolitan Museum; Saint Catherine of Siena pleading before Pope Gregory XI, in the Jarves collection; six Scenes from the Life of Saint John the Baptist, formerly in the Aynard collection, Lyons, and now in the collection of Martin A. Ryerson, Chicago; two panels in the John G. Johnson collection, Philadelphia; two panels in the collection of Dan Fellows Platt, Englewood, N. J.; and the following pictures in private collections in New York: the Presentation in the Temple, in the George and Florence Blumenthal collection; the Coronation of the Virgin, the Annunciation of the Angel to Zacharias, and the Expulsion of Adam and Eve from Paradise, belonging to Philip Lehman; the Nativity, belonging to Grenville L. Winthrop.

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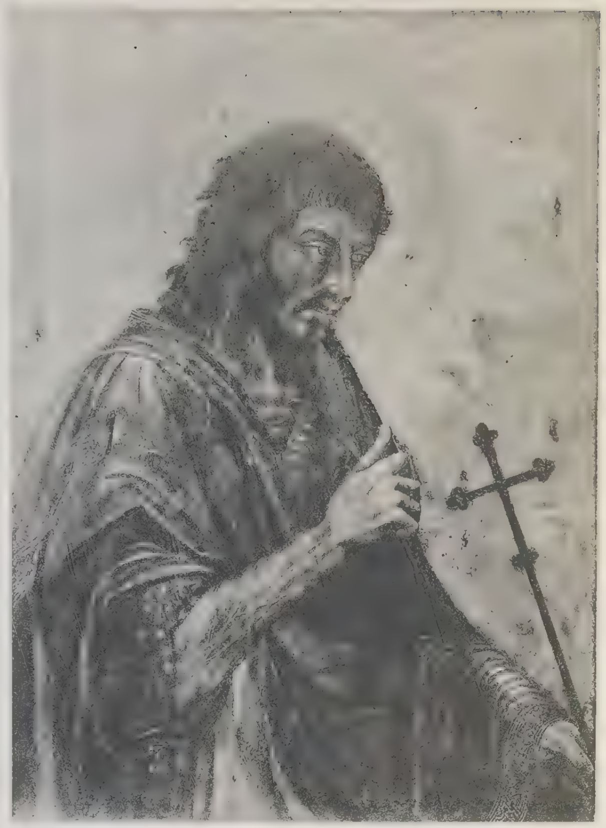
23 SAINT JOHN THE BAPTIST*

Tempera on panel. H. $21\frac{3}{4}$ in. W. $15\frac{3}{4}$ in. (55.2 × 40 cm.)

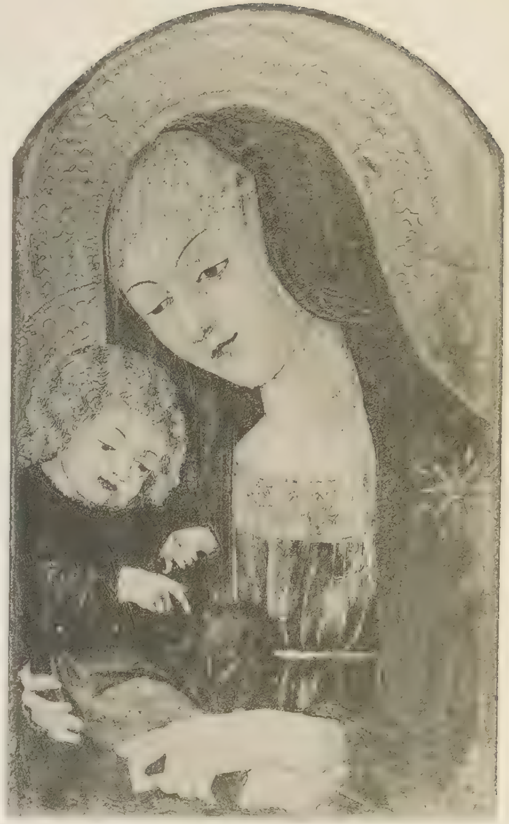
Behind Saint John's head is a halo of delicate design, which spreads into a many pointed star indicated by lines incised in the gold background. His hairy garment of gray green is covered by a mantle in many folds. This mantle was strongly modelled in terra verde. A red glaze evidently once covered the underpainting. The red remains in parts, and elsewhere has faded or been removed by some restorer, so that the present effect is one of red and green. The hair also was probably modelled in terra verde and was glazed with a reddish brown colour, which for the most part remains intact. A fine design is visible in several places on the border of the saint's garment. The gold is obscured by a varnish which has darkened. This heavy, dark varnish injures the quality of the shadows in parts of the drapery. The verde underpainting of the flesh was executed in the heavy tones so often used by the Sienese. The wrinkles of the face and the veins on the hand and arm are strongly marked. The overpainting of the flesh tones has faded in part. The cross which Saint John holds in his left hand is red.

The picture was bought in Florence in 1914. It is said that it came originally from Siena.

The painting is so like the work of Giovanni di Paolo in his austere manner that Mr. F. Mason Perkins attributes it to him in Rassegna d' Arte, No. 7, 1914. Mr. Perkins points out that the representation is doubtless based upon paintings of the Baptist by Taddeo Bartoli, such as the one in the collection of Mr. Platt, Englewood, and the Baptist in the triptych of the Compagnia di Santa Caterina, Siena.



23 GIOVANNI DI PAOLO (?)



24 FRANCESCO DI GIORGIO (?)

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FRANCESCO DI GIORGIO (?)

1439–1502

Francesco di Giorgio (Francesco Maurizio di Giorgio Martino Pollaiolo) was born in Siena in 1439. He was perhaps better known as a great military and civil architect than as a painter and sculptor. His writings, Sopra l'Architettura Militare e Civile, are, after Alberti's and Filarete's, the earliest collection of architectural works on building and city planning. In his painting and sculpture he was influenced by Pollaiuolo — as seen in his Coronation of the Virgin, 1471 — and was a pupil of Vecchietta. Like his master, he did better work as a painter than as a sculptor in bronze and marble. As a result of his training as an architect, the architectural backgrounds in his pictures are better drawn than those of contemporary and earlier Sienese masters. For many years he was a partner of Neroccio di Landi. About 1475 the partnership was dissolved and Francesco di Giorgio travelled in Italy. It seems likely that in Lombardy he became associated for a time with Leonardo da Vinci, with whom he was called to Pavia in 1490.

While something is known of his activity prior to 1469, it is only in that year that we hear of him as a painter. He is referred to as a painter from 1469 to 1477, and after that year until his death his energy appears to have been devoted primarily to architectural and engineering problems. In 1477 he was called to the court of Urbino in his capacity of architect and engineer, and from that time on painted pictures only incidentally, as for the Duke of Calabria in 1479.

Francesco di Giorgio's best pictures are still to be found in Siena, and reflect his refined spirit and sensitiveness to feminine grace. Among his works are the Coronation of the Virgin, dating probably from 1471, and the Nativity, dating from 1475. In 1472 he made the design for the Relief of Bethulia in the pavement of the Duomo at Siena. He also painted cassone panels. Comparatively few examples of Francesco's work have found their way out of Italy; of these the following are in this country: a Madonna and Child in the collection of Dan Fellows Platt, Englewood, N. J., belonging to the same period in the artist's work as this picture (No. 24); and a Nativity in the George and Florence Blumenthal collection, New York.

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24 MADONNA AND CHILD*

Tempera on panel, with arched top. Transferred. H. 18 in. W. 11 in. (45.7 × 28 cm.)

The Madonna wears a gown of rose red tending towards violet red. At the neck of the gown is a golden band with a rich design. A yellow girdle encircles her waist. The mantle which goes up over her head is bluish black. There is a gold star on her left shoulder. The Child's garment is of a heavier red, but similar in quality to the Madonna's gown. The halos are incised with an elaborate design. The gold background is in good condition. The carnations have to some extent faded in the flesh tints, leaving the modelling of the faces a little flat in parts.

The picture was bought in Florence in 1914. It is said that it came originally from Siena.

Mr. Perkins and Dr. Sirén have each independently published this as a painting by Francesco di Giorgio.

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MATTEO DI GIOVANNI

About 1430 to 1495

Matteo di Giovanni, sometimes called Matteo da Siena, was born in the Umbrian town of Borgo San Sepolcro about 1430. His first master was probably not a Sienese, but the Umbrian, Pier dei Franceschi, who was a native of Borgo San Sepolcro, and who was working there in 1445. This powerful artist, steeped in Florentine tradition, gave Matteo a technical training stronger than he could have received from any Sienese. Before 1450, however, Matteo removed to Siena, where he soon became the most vigorous painter of the Sienese Renaissance. In Siena he studied possibly under Domenico di Bartolo, and was influenced by the sculptor-painter, Vecchietta. The rest of his life, spent for the most part in and about Siena, was uneventful. In 1463 he married a Signora Contessa, who died about twelve years later. The change in the type of Madonna painted by Matteo, which began about this time, may have been caused by that event. The monumental, if somewhat wan, tranquillity of the artist's ordinary style was broken in later life by a number of representations of the Slaughter of the Innocents. These are marked by their lack of restraint. The vivid accounts of the sack of Otranto by the Turks in 1480, which were current in Italy at this time, are said to have had a powerful effect on Matteo. He died in 1495, the most highly lauded Sienese painter of his time.

Matteo is represented in this country by paintings in the collections of Mrs. Henry L. Higginson, Boston; Dan Fellows Platt, Englewood, N. J.; the John G. Johnson collection, Philadelphia; and in the collection of Mrs. Collis P. Huntington, New York. A cassone panel in the Metropolitan Museum has been attributed to Matteo and also to his close follower, Cozzarelli.

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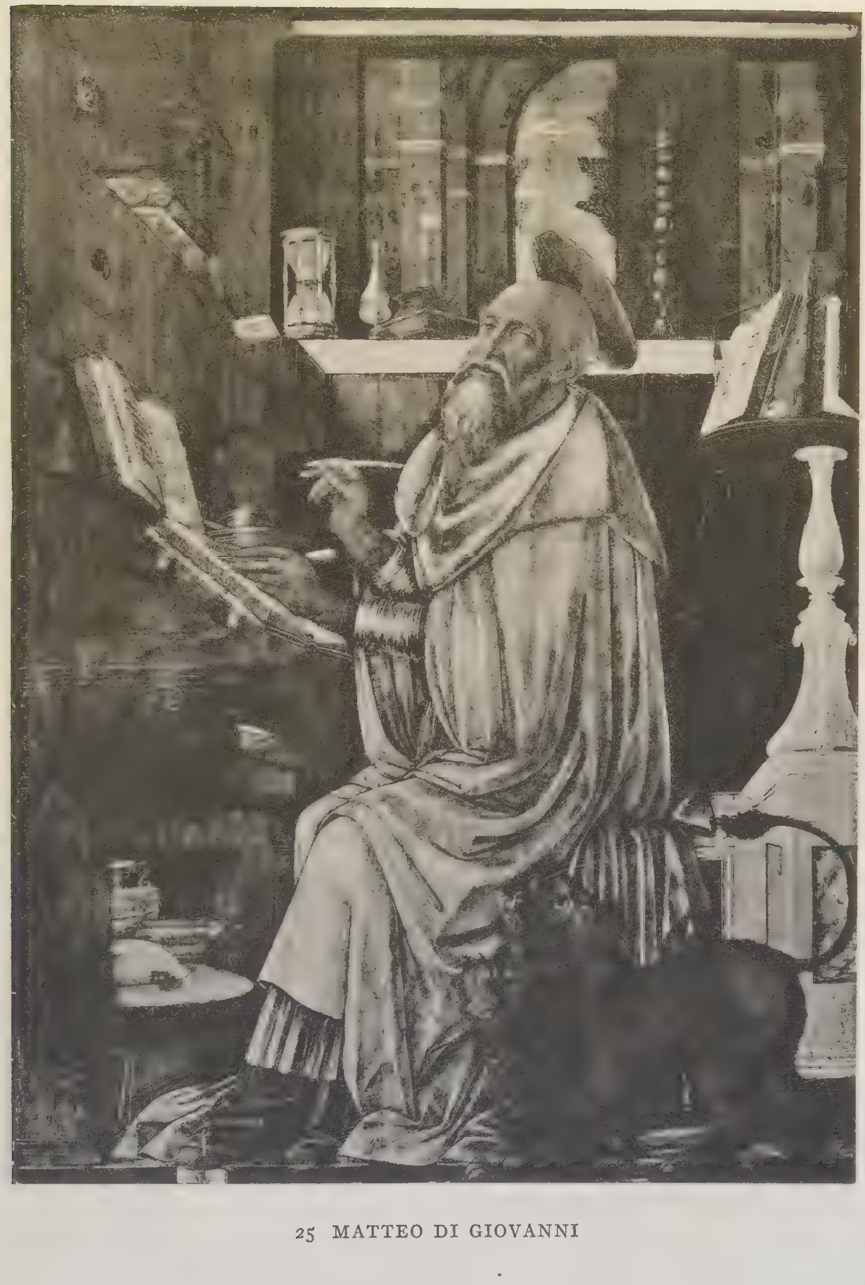

25 MATTEO DI GIOVANNI

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25 SAINT JEROME IN HIS CELL

Tempera on panel. H. 67⅞ in. W. 48⅜ in. (172.2 × 122.9 cm.)

The colour scheme of this picture was worked out with daring skill. Saint Jerome's cappa magna presents splendid flat masses of a clear rose red. Small brilliant touches of vermilion furnished by the cardinal's hat and the edges of four books in different parts of the picture make an odd and skilful contrast. The arrangement of the three spots of blue — the sky, the sleeves, and the lower part of the saint's cassock — cutting diagonally across the picture, is masterly. The silvery white of the saint's beard and of the fur of his hood is echoed in the marble bookstand behind him, the pages of his books, the balustrade just behind his head, the hourglass, the candle, and the transparent white of his alb over his blue cassock. The other fields are principally brownish in tone — the lion, the saint's desk, and his halo; whereas the walls of the study are of a greenish gray making a transition towards the blue of the sky. The mouldings of dull pink carry the main rose red motive of Saint Jerome's cappa through the upper part of the picture. A string of shining green and brown beads hangs on the wall and green trees are seen against the blue sky. The equipment of a mediaeval scholar, such as his spectacles, scissors, ink-well, and hourglass, surround the saint. There are also a polychrome crock and some scrolls near the cardinal's hat. The floor is gray. Under the brown-clad left foot of the saint is the damaged inscription: Opus M . . . ei Ioannis De Sen . . . MCCCCL . . . XXII.

The painting formerly belonged to Signor Cecconi of Florence and was at one time in the Panciatichi collection. Hartlaub states that it was seen by Romagnoli in the Palazzo Borghesi, Siena. He suggests that two panels of scenes from the life of Saint Jerome, in the collection of Lord Brownlow, Ashridge Park, may be part of the predella. The painting was placed in the Museum in 1905.

It is interesting to compare the picture with the similar paintings of Saint Augustine and Saint Jerome by Botticelli and Ghirlandaio in the church of Ognissanti, Florence, and with the representations of Saint Mark by Melozzo da Forlì in Rome.

The painting is on the whole in a good state of preservation and is one of Matteo's most important works. It is fine in sentiment, dignified in pose, and especially interesting in colour. The patches of vermilion are used with extraordinary skill, and the effect of the whole is very decorative. A crack running the length of the panel has damaged the signature, but there is little doubt that the date is 1482. Hartlaub, the biographer of Matteo, accepts this date and considers the work in closest stylistic relation to Matteo's composition of the Slaughter of the Innocents. Dr. Schubring, on the other hand, dates it 1492.

As already stated, the saint is represented wearing an alb over his cassock and a cappa magna. The alb is a white linen robe, with tight sleeves, which reaches to the feet, and is bound around the waist by a girdle. Usually it is ornamented at the edges and wrists with embroidery or lace-work. The cappa magna is a long vestment with a hood, worn by cardinals, bishops, by many canons, and by some abbots and some parish priests. Formerly the pope wore it at matins on certain days in the year. The cappa may have a single opening in front above the waist for the wearer's arms to pass through, as in this picture, or it may have side openings for the arms as in the picture by Polidoro (No. 49).

There were three traditional representations of Saint Jerome — as patron saint and doctor of the church, as translator and commentator of the Scriptures, and as penitent. In this Gallery he is represented in two of these characters. Saint Jerome in the Desert (No. 6) shows him as penitent. This picture (No. 25) shows him as translator of the Scriptures. In this character he is usually represented seated in a cell as here, or in a cave, and often the lion is present. The Venetian painting by Polidoro (No. 49) also represents the saint as commentator or translator of the Scriptures. He is accompanied by his lion, and his cardinal's hat hangs near by.

Although there is no authority for making Saint Jerome a cardinal, since cardinal priests were not ordained until three centuries after his death, the cardinal's hat was one of his attributes, perhaps to give him greater dignity, perhaps because he performed in the court of Pope Damasus the offices later discharged by the cardinal deacon. The hat is seen here under the saint's desk. The legend which relates that Saint Jerome was a cardinal and the story of the wounded lion are found for the first time in a life of the saint dating probably from the VI century. In the XIV century a work, the Hieronymianus, was written by one Giovanni d'Andrea, a Bolognese lawyer (d. 1348), to further the cult of Saint Jerome in Italy. This work throws an interesting light upon the influence of writers on contemporary painters. A passage quoted by Louise Pillion in an article, La Légende de Saint Jérôme, d'après quelques Peintures Italiennes du XV^{e} Siècle au Musée du Louvre, in the Gazette des Beaux-Arts for April, 1908 (pp. 303–318), is as follows: " C'est moi qui ai dicté aux peintres la formule selon laquelle on représente maintenant saint Jérôme assis sur un trône, avec un chapeau tel que les cardinaux ont coutume aujourd' hui d' en porter, posé auprès de lui et avec un lion pacifique à ses pieds." When artists ceased to represent the saint enthroned, but pictured him in the desert or in his cell, they retained the lion and the cardinal's hat. The red hat was granted to cardinals by Innocent IV in 1245 at the Council of Lyons, and was conferred for the first time at Cluny in 1246. The use of the red cappa — although asserted by some writers to have been granted by Boniface VIII (1294–1303) — probably dates from 1464, the pontificate of Paul II. Cennino Cennini, in speaking of the " red colour called amatito," says that " it makes a colour such as cardinals wear, or a violet or lake colour." The red had not been adopted at the period when Cennino was writing. The Vatican manuscript of his book is dated 1437, but this is probably the date affixed by the copyist, and the book itself was doubtless completed earlier. Early XV century illuminated manuscripts and pictures show cardinals in blue, violet, gray, and other colours. It is only in the second half of the century that cardinals are represented in red, but even then the cassock was sometimes of a different colour. A tapestry dating from the early XVI century, formerly in the J. Pierpont Morgan collection, shows a cardinal in a blue cassock and a red cappa and hat. In this picture by Matteo the saint wears a blue cassock, and although the picture was executed in 1482 or 1492, after the red had been adopted, Matteo painted the saint's cappa a deep rose colour — neither the "amatito" referred to by Cennino nor the vermilion of the hat. In the Venetian painting by Polidoro (No. 49) the saint wears a black cappa, with only the hat to indicate that he was a cardinal.

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BENVENUTO DI GIOVANNI

1436–1518 (?)

Benvenuto di Giovanni di Meo del Guasta was born on September 13, 1436, eighty-eight years after the great plague devastated Siena and closed the careers of the two Lorenzetti brothers, with whom the first great period of Sienese art came to an end.

Benvenuto was not a great innovator. He was content to paint in the traditional Sienese manner. While the progressive Florentines were advancing with rapid strides in scientific studies in the field of art, the Sienese clung with singular tenacity to their flat and decorative designs enriched by exquisitely wrought detail in fine gold and brilliant colour. Benvenuto was no exception. His early work shows some relation to that of Matteo da Siena. The influence of Benozzo Gozzoli and of the Umbrian master, Bonfigli, has also been noticed in his paintings. After the year 1500, when he was an elderly man, he appears to have been influenced by Pintoricchio and Signorelli, unless the works of that date were executed principally by his son and assistant, Girolamo, who was born in 1470, and would have been more open to new influences from other cities than his father. Benvenuto died some time after 1517, perhaps in 1518. Little is known of his life. He was reasonably prolific as a panel painter and also executed some frescoes in various towns in Tuscany and Umbria.[1]

Among the paintings by Benvenuto in this country are the Assumption of the Virgin in the Metropolitan Museum, in which some critics see the hand of Benvenuto's son Girolamo; the Madonna and Saints, and the Adoration of the Child, belonging to Dan Fellows Platt, of Englewood; the Madonna and two Saints in the P. A. B. Widener collection, Philadelphia; the Madonna and Angels in the Jarves collection of Yale University; a Madonna in the collection of Philip Lehman, New York; and the painting in the Fogg Museum. A desco del parto in the Jarves collection has been attributed to both Benvenuto and his son Girolamo.

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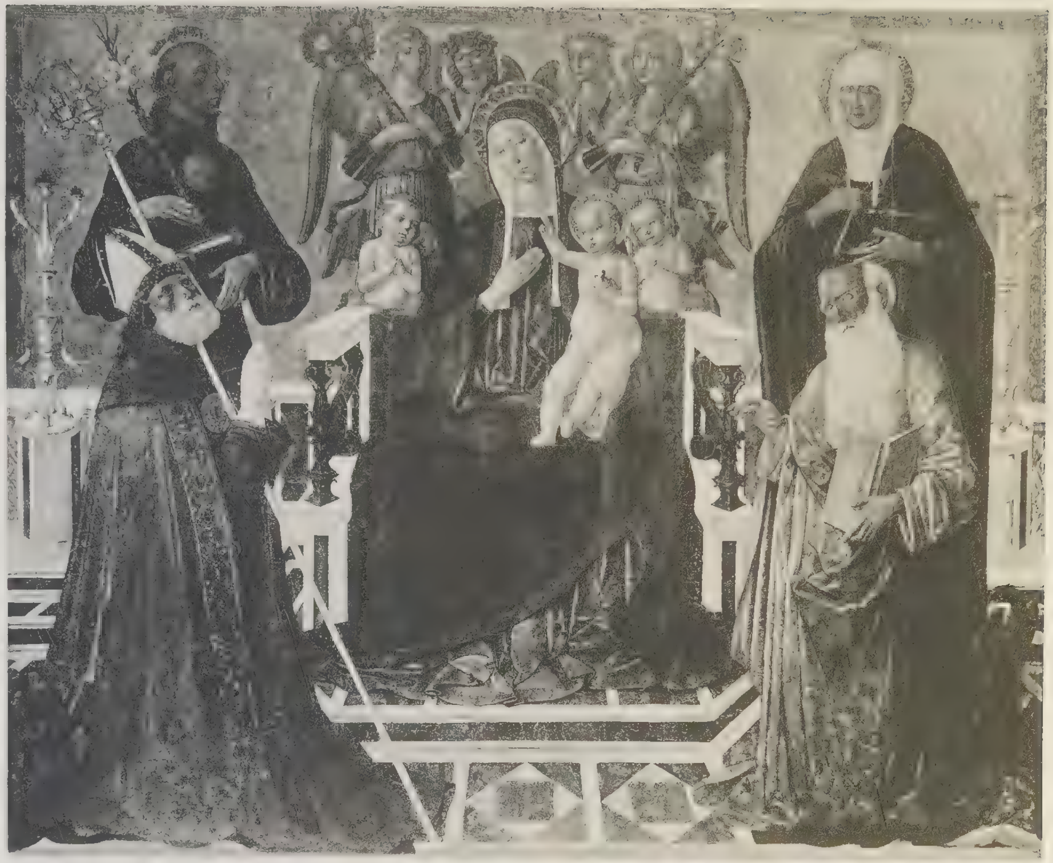
[1] See also E. W. Forbes. *Art in America.* July, 1913.



26 BENVENUTO DI GIOVANNI

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26 MADONNA ENTHRONED WITH SAINTS AND ANGELS

Tempera on panel, transferred. H. 72 in. W. 90 in. (182.8 × 228.5 cm.)

This painting, imposing in size, is also gorgeous in colour. The spotting of the reds and greens through the picture, emphasized by the strong black notes as well as by the gold, the blue, the yellow, and the white, is masterly. Broadly speaking, there are three qualities of red; the first is the rose red which occurs in the gown of the Madonna, in the mantle of Saint John, and in the robes of the two angels in the background holding roses and lilies; the second is the red more resembling vermilion, which appears in the lining of Saint Augustine's cope and mitre, and in the book held by Saint Monica; the third is a more neutral earthy red which appears in the red slabs of the pavement, the balustrade, and the Madonna's throne, representing porphyry, and in the book which Saint Nicolas holds. Touches of paler pinks occur in the wings of the angels and seraphim and in the roses held by the angel on the left; whereas a deeper, duskier red appears in the flames of the two candlesticks. The greens are not brilliant but are admirably distributed through the wings and sleeves of the angels, the foliage of the flowers, the textile over the back of the Madonna's throne, and the lining of her robe. A still paler green is seen in the lining of Saint John's mantle; a darker quality appears in the parts of the pavement and throne made to represent verde antico. A cool white appears in the veil of the Madonna, the hood of Saint Monica, the mitre, crosier, and gloves of Saint Augustine, the beards of Saint

Augustine and Saint John the Evangelist, the lilies held by Saint Nicolas and one of the angels, the candlesticks, and the white marble in the pavement. Saint John wears a pale bluish green robe and in his parchment-like hand is a yellow vellum volume. This colour is repeated in the gowns of the two angels just behind the Madonna's head and is approximated in the hair of the angels, the Christ Child, and the seraphim. Saint Augustine is clad in a jewelled cope of a neutral orange yellow. The same colour occurs in the band on his mitre and in the supports of the arms of the Madonna's throne, which are of elaborate design with scrolls and cherubs' heads. The mantle of the Madonna is a deep blue green which counts as a black. Finally, strong punctuations of black that appear almost like columns on each side of the picture are furnished on the right by Saint Monica and the eagle, and on the left by the habits of Saint Nicolas and Saint Augustine. The background is gold with a narrow incised border.

This painting was bought in Italy in 1899, in a bad condition, and was put into the hands of a London restorer in hopes that it could be preserved by setting down the fragments of paint that were blistered. After the painting arrived at the Fogg Museum it became evident that more radical treatment was necessary. William Allerton successfully transferred it and returned it to the Museum in sound condition. Fortunately the upper part of the painting has suffered little. The bottom part is restored so frankly that it is easy to see what is new and what old. All the essential parts of the picture are in reasonably good condition. The principal parts to suffer have been the draperies of Saint Augustine and Saint John, and the pavement.

The picture was probably painted between 1485 and 1490. The altarpiece in the Academy of Siena dated 1475 and the Madonna in the National Gallery dated 1479 are less mature; and the pictures that Benvenuto painted after 1491 are more harsh and muddy in their colour and more sombre in their effect. This appears to lie between his early and later styles.

The altarpiece was probably originally painted for an Augustinian church in or near Siena, as three of the saints represented are of that order. Saint Augustine, the great doctor and father of the church and the founder of the order, is on the Madonna's right. The right was the place of honour — Christ " sitteth on the right hand of God the Father Almighty "; in representations of the Last Judgment where Christ is between the Madonna and Saint John, the Madonna is on His right. Saint Monica, the mother of Saint Augustine, was also a favourite saint in pictures painted for this order; she is generally considered to be the first Augustinian nun. The great saint of the order, after its founder, was Saint Nicolas of Tolentino. He assumed the Augustinian habit in his early youth, and was distinguished by his deep piety and his extremely austere life. He is usually represented as a very ascetic young man. The stalk of lilies which he bears symbolizes his purity of life. According to the legend, at the time of his birth a star shot through the heavens from Sant'Angelo, where he was born, and stood over the city of Tolentino, where he afterwards lived. He is therefore usually represented with a star on his breast. As preacher of the Holy Word he carries the Gospel. It is possible that the fourth saint, Saint John the Evangelist, was chosen because the church or the chapel for which the altarpiece was designed was dedicated to him.

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GIROLAMO DI BENVENUTO

1470–1524 (?)

Girolamo di Benvenuto, son of the painter Benvenuto di Giovanni, was born in 1470. He was a pupil of his father, but developed the faults of Benvenuto's later manner, using his heavy figures and somewhat blackish tonality. As an artist, Girolamo was inferior to his father, though the fact that he was called upon in 1510, with Pacchiarotto, Genga, and Girolamo del Pacchia, to judge Perugino's altarpiece in the church of San Francesco at Siena, proves that he had the regard of his fellow citizens. He spent an uneventful life in and about Siena, and died not later than 1524.

In addition to the picture in the Fogg Museum attributed to Girolamo there are by him in this country: a Madonna and Child belonging to J. Templeman Coolidge, Boston; a Pietà in the collection of Dan Fellows Platt, Englewood, N. J.; and a desco del parto in the Jarves collection of Yale University, representing Love bound by Maidens, although this has been attributed to Girolamo's father, Benvenuto. As has already been stated, the Assumption of the Virgin in the Metropolitan Museum has been attributed by some critics to Girolamo, although it is generally conceded to be the work of his father.

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27 MIRACLE OF SAINT CATHERINE

Lent by Mrs. Theodore C. Beebe.

Tempera on panel. H. 12¾ in. W. 21⅝ in. (32.4 × 55 cm.)

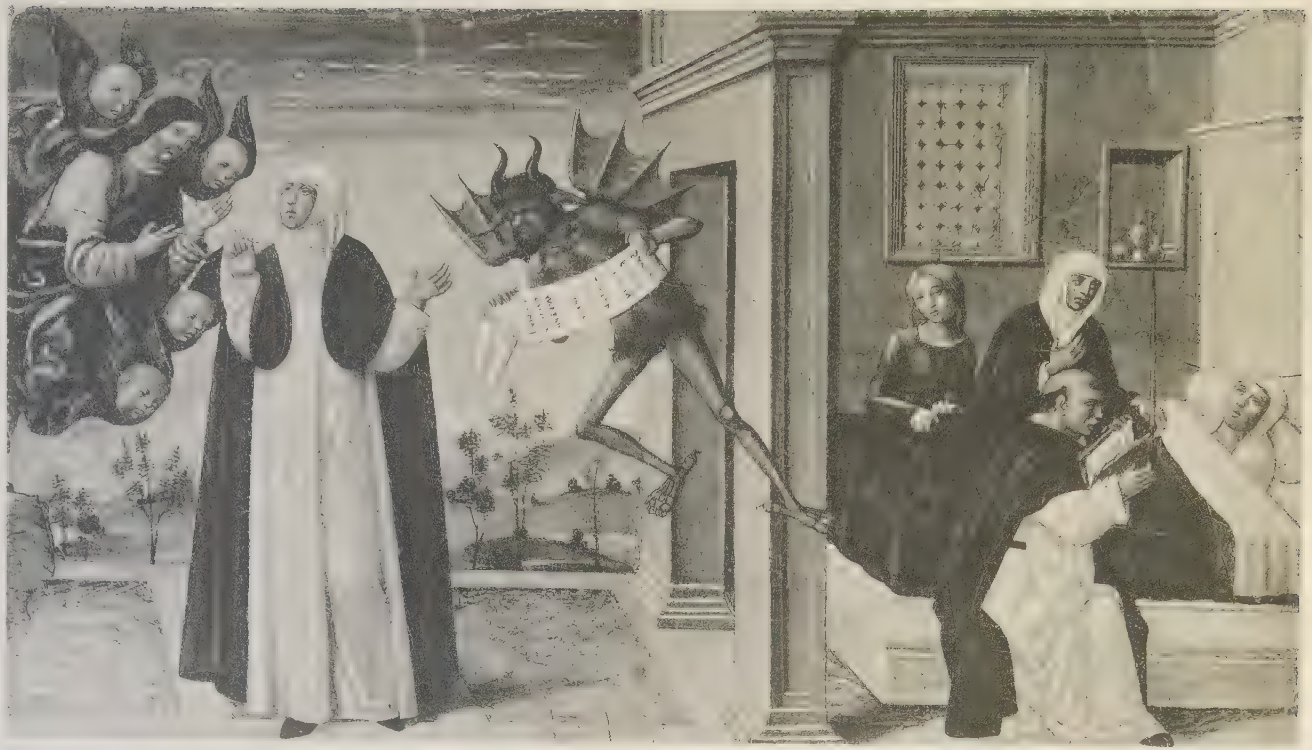
A sick woman lies in bed. On the nearer side of the bed, a Dominican friar reads the service. On the farther side, a nun of the same order holds a lighted candle, and a female attendant listens to the service. Saint Catherine stands at the left, outside the house, and prays to Christ, Who appears, attended by seraphim. A demon flies out of the house door. There is no well-known story of Saint Catherine to explain this scene. It has been suggested that the picture represents the expulsion of a devil from a sick woman by the saint's intercession. It has also been suggested that the scene represents Christ and the devil contending for the departing soul of the dying woman.

The red coverlet of the bed and garment of the attendant at the bedside are balanced by the red mantle of Christ and the wings of the seraphim. The black and white garments of Saint Catherine are balanced by those of the friar and nun at the bedside. The bluish green of Christ's robe is not very different from the blue of the upper sky and of the hills in the background. The pavement is a curious neutral pink mottled with green. The ledge of the bed on which the friar sits is a pale yellow. The architecture is of various shades of cool gray. The devil is reddish brown and his hair is black; and the scroll which he holds in his hand carries the motive of whiteness from the habit of Saint Catherine to the habits of the friar and nun, and finally to the sheet and pillows and headgear of the dying woman, and the door behind her head.

The picture was at one time in the collection of Charles C. Perkins, who bought it in Italy sometime between the years 1850 and 1860. It was bought by Dr. F. L. D. Rust in 1910, and lent to the Fogg Museum, where it was left as an indefinite loan from his widow, now Mrs. Theodore C. Beebe.

The painting is difficult to date more closely than sometime in the first quarter of the Cinquecento. The Umbrian landscape attests the influence of Pintoricchio, who painted in the library of the Siena Cathedral from 1503 to 1508. The work shows a kinship to the work of the artist's father, although the hard outlines, harsh types, and inferior colour scheme are characteristic of the son.

The oriental devil is in general a monstrous and gigantic animal; the Christian devil from primitive times down to the XII and XIII centuries was constantly given human form — often he was represented as a very ugly man, sometimes he assumed the form of a woman or of an angel. The early representations are found chiefly in the illuminated manuscripts. From the XIII to the XV century



27 GIROLAMO DI BENVENUTO

belief in the devil was at its height. About the end of the XIII century the custom arose of representing the Prince of Darkness in the composite and hideous form seen in this picture, with the body and head of a man and parts of different animals attached, a tail, the horns of a goat, cloven feet with claws, the wings of a bat — the bat being the bird of darkness. The devil was sometimes painted black, signifying wickedness and death, as in the painting by Sassetta in this Gallery (No. 22), and sometimes red as here, red in its bad sense denoting blood, war, hatred, and punishment. Often the devil was represented more nearly like an ancient satyr.

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UMBRIAN PAINTING

UMBRIAN PAINTING

FOR purposes of classification the painting of central Italy is divided into two schools, the Sienese and the Umbrian. The former includes the artists of Siena and her contado; with the latter are grouped all central Italian painters not clearly Sienese. Thus the term Umbrian is loosely applied to many painters born far outside the modern Umbrian province, and Melozzo of the Romagna, Gentile of the Marches, and Piero of southern Tuscany are none the less classified as Umbrians. Though the classification lacks geographical accuracy, the painters included nevertheless have enough in common stylistically to justify their being grouped in a single school.

In date the Umbrian school was much later than the Sienese. Mediaeval painting in Umbria was dominated by the art of Siena, and important individual work did not begin until the very end of the XIV and the beginning of the XV century. Then the school developed rapidly, however, showing great originality in the early Renaissance, and culminating in the XVI century in the art of Raphael. The Sienese was thus the important central Italian school in the Middle Ages; the Umbrian foremost in the Renaissance.

Despite its never failing charm and frequent originality, the Umbrian school owed much throughout its development to a stimulating contact with neighbouring artistic centres, especially Florence. When Florentine artists worked in Umbria, as Benozzo Gozzoli worked at Montefalco, Filippo Lippi at Spoleto, or Domenico Veneziano at Perugia, the influence of their art on the Umbrians was immediate and happy. Moreover, the Umbrians frequently went to Florence to learn their craft, and it is significant that the greatest Umbrian masters, Gentile da Fabriano, Pier dei Franceschi, Perugino, and Raphael, all worked and studied in the Tuscan city. In the Middle Ages the Sienese artists influenced the school as well, especially the brothers Lorenzetti and Taddeo di Bartolo, and in the early Renaissance Umbria learned much from the art of the Sienese Domenico di Bartolo.

The most marked characteristic of central Italian art is its devotional quality, remarkable even in the essentially devotional painting of Italy. Whereas the devotion of Sienese art had been hieratic, aristocratic, and akin to the ideals of mediaeval Byzantium, that of Umbria became ecstatically human. The Renaissance trend towards bringing to earth the regal Christian gods of the Middle Ages was nowhere so strong as in Umbria, and it is not an exaggeration to say that we owe to the Umbrians our modern visual images of the Eternal, the Madonna, and the other important members of the Christian Pantheon. The piety and humility of the figures was deepened and dignified by a specially emphasized space composition, both architectural and landscape. Landscape backgrounds were given unusual importance and delicate beauty. The school thus became the most charming, the tenderest, and the most intimately human of Renaissance Italy.

Allegretto Nuzi, active 1346–1373
Gentile da Fabriano 1360(?)–1427
The Salimbeni of San Severino, active 1400–1416
Cola da Camerino active 1421
Ottaviano Nelli, active ab. 1400–1444

Allegretto Nuzi, the first Umbrian painter of note, was born in the Marches and studied under the Florentine, Bernardo Daddi. He was the master of Gentile da Fabriano, the one great Umbrian of the Middle Ages. Gentile really belonged to the International school. The delicacy and sprightliness of his art charms, but tends to obscure his historical importance. He worked in Venice, Florence, and elsewhere, and was technically well in advance of his contemporaries, not merely in the Marches, but in Florence. He had many followers, and we owe to him the art of the brothers Salimbeni of San Severino, of Cola da Camerino, and others. His influence was strong, too, in the school of Gubbio, whose chief master was the rather insipid Ottaviano Nelli, an artist who tried to expand into fresco the miniature technique of Oderisio and the other early Gubbian masters.

Pier dei Franceschi 1416(?)–1492
Luca Signorelli 1441–1523
Melozzo da Forlì 1438–1494

The first great Umbrian of the Renaissance was Pier dei Franceschi, pupil of Domenico Veneziano of Florence. This master conquered the scientific difficulties of his craft, mastered anatomy, perspective, and foreshortening, and became one of the most significant and monumental of Italy's painters. He dominated the early Renaissance as Gentile had dominated the late Middle Ages. His two important pupils, Luca Signorelli and Melozzo da Forlì, modified his somewhat impersonal style. The former developed his anatomical studies and gave to Michelangelo the conception of the human nude as the best possible vehicle for the expression of emotion; the latter emphasized perspective and foreshortening, and in his decoration of dome interiors might almost be regarded as a vigorous and rugged proto-Correggio. Melozzo, having learned something of the Flemish technique from Justus of Ghent, in turn influenced Antoniazzo Romano, the one significant XV century master of Rome.

Antoniazzo Romano active ab. 1460–1508

Meanwhile the most important Umbrian local school had begun to develop at Perugia. Giovanni Boccatis, a pleasant trifler but a charming colourist, emigrated from Camerino to Perugia, carrying with him the traditions of the art of the Marches. He in turn influenced Benedetto Bonfigli, a chatterbox with no sense of composition, but an attractive, naïve painter with a delicate sense of beauty and the first important native Perugian. He was followed by Fiorenzo di Lorenzo, reputed master of Perugino and Pintoricchio. Fiorenzo's importance hinges about a series of small paintings in the Perugia Gallery, somewhat questionably ascribed to him, which would prove him to have been the first great Umbrian space composer. In his absolutely authentic works he is dull and dry. If he was the master of his contemporary, Pietro Vannucci, called Perugino, six years his junior, he should receive credit for that. Perugino held the commanding position in the later XV century that Pier dei Franceschi had had in the earlier. He was the most devotional of the devout, the ablest space composer, and the most inspiring designer of bare, sweeping landscapes. He had many satellites, among whom we may mention Lo Spagna, Giannicola Manni, Tiberio d'Assisi, Francesco Melanzio, and Eusebio di San Giorgio. The only XV century Perugian to approach him in importance was Bernardino Pintoricchio, an attractive painter of tender Madonnas, idyllic landscapes, elaborate architectural settings, and gay cavaliers. Although marred by a tendency to garrulity, Pintoricchio was nevertheless a great decorator. He and Perugino more than any others combined to inspire the art of Raphael.

Giovanni Boccatis active 1435(?)–1480(?)

Benedetto Bonfigli ab. 1420–1496

Fiorenzo di Lorenzo 1440–1521

Perugino 1446–1524

Lo Spagna active 1500–1528

Giannicola Manni, active 1493–1544

Tiberio d'Assisi, active 1500–1524

Melanzio active 1488–1515

Eusebio di San Giorgio active 1492–1527

Pintoricchio 1454–1513

Besides the school of Perugia, there were numerous subordinate schools associated with provincial towns in central Italy of the XV century. Thus Girolamo da Camerino headed a school in his native town, and Lorenzo Salimbeni the Younger continued the school of San Severino. Later, another artist connected with that town was the interesting if somewhat laboured and metallic Bernardino di

Girolamo da Camerino active middle of xv c.

Lorenzo Salimbeni the Younger d. 1503

Bernardino di Mariotto ab. 1478–1566
Matteo da Gualdo, active 1460–1503
Andrea da Licio, active late xv c.
Niccolò da Foligno ab. 1430–1502
Pier Antonio Mezzastris active 1456–1506

Mariotto, a Crivelliesque master who reversed the procedure of Boccatis and emigrated from Perugia to the Marches. In Gualdo Tadino, an awkward but highly original provincial artist appeared in Matteo da Gualdo, and in the Abruzzi, Umbrian art was represented by the amusing but honest Andrea da Licio. The most important of the local schools outside Perugia, however, was that of Foligno, where native Umbrian tendencies were tempered by the influence of Benozzo Gozzoli's frescoes at Montefalco and by Venetian influences, especially of Crivelli, which crept down from the Marches along the old Via Flaminia. The most important master of Foligno was Niccolò Liberatore, wrongly called Alunno, a solid, serious artist and a sound technician, but given to the painting of extraordinary physical contortions in an attempt to express psychical emotion. His contemporary, Pier Antonio Mezzastris, was a painter of some merit but of less power.

Giovanni Santi 1430/40–1494
Evangelista di Piandimeleto active 1483–1549
Timoteo della Vite 1467–1524
Raphael 1483–1520

The culmination of the Umbrian line came with Raphael, the son of Giovanni Santi, a painter of Urbino, whose solid, uninspired imitations of the types of Justus of Ghent in no way forecast the productions of his gifted son. Raphael studied in turn under Evangelista di Piandimeleto, Timoteo della Vite of Ferrara, and Perugino. The last gave the peculiar impress to the master's style which it retained to the end. For a time he assisted Pintoricchio, acquiring something of his gaiety and interest in elaborate architectural backgrounds and idyllic landscapes. In 1504 he went to Florence, and, like his great predecessors, vitalized his art by Florentine contact. In 1508 he was called to Rome, and there spent the rest of his life, working successively under Popes Julius II and Leo X. Like Leonardo in Florence, Raphael threw off all the restraint of the developing Quattrocento and appeared as a true painter of the High Renaissance. He modified slightly and fixed the types of the earlier school, the tender Madonnas, bearded Jehovahs, and graceful Sebastians of Perugino. He was a skilful portraitist, a sparkling draughtsman, and at times even a great colourist. He is best known to the public as the painter of lovely Madonnas, but probably his most enduring claim to fame rests on his ability as a composer, both on the plane surface and in space. His frescoes in the Stanze of the Vatican are unsurpassed in this respect, and, like the cartoons of Leonardo and Michelangelo, have been in a sense " the school of all the world."

Raphael conducted an immense bottega in Rome, and attracted to himself many disciples and imitators, but none approached his genius. The followers, including such men as Giulio Romano, Pierin del Vaga, Giovanni da Udine, Francesco Penni, and Francesco Primaticcio, have been classified together as the XVI century school of Rome. As a matter of fact they were a cosmopolitan, eclectic group, attracted from all over Italy by the fame of Raphael and the papal court, and it is misleading to think of them as Umbrians. Strictly speaking, the Umbrian school came to an end with the death of Raphael.

Giulio Romano 1492(?)–1546
Pierin del Vaga 1501–1547
Giovanni da Udine 1487–1564
Penni ab. 1488–1528
Primaticcio 1504–1570

George Harold Edgell.

The Umbrian paintings in the Fogg Museum will be found under Nos. 28–36 in this Catalogue.

Among the artists mentioned in the foregoing sketch, the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: Attributed to Boccatis, Meeting of Salomon and the Queen of Sheba; School of Perugino, Saint Sebastian; Timoteo della Vite, Madonna and Saints.

Fenway Court: Pier dei Franceschi, Hercules (fresco); Fiorenzo di Lorenzo, Annunciation; Pintoricchio, Madonna and Child; Raphael, Pietà, Portrait of Inghirami.

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UMBRIAN SCHOOL

Early xv century

28 THREE SAINTS

Tempera on panel. Left and central panels, each, H. 21¼ in. W. 6 11/16 in. (54 × 17 cm.) Right panel, H. 21¼ in. W. 7¼ in. (54 × 18.5 cm.)

The bishop saint on the left, perhaps the Franciscan, Louis of Toulouse, wears a neutral orange habit with a red cope lined with dark blue green. The knotted cord about his waist is of dull yellow and his crosier is a creamy white with bands of black. His mitre is white with green bands, and his book is dark green with pale yellow edges. The martyr saint of the central panel wears a red gown over which is a robe of greenish blue. Her crown is gold and she carries a dark green palm. Her scarf is of gold with narrow stripes of red and black. Her hair is dark yellow. The saint on the right, Saint Anthony the Abbot, wears a dark red tunic with a yellow cloak and a dark neutral green mantle. His bell is white, hanging from a red and yellow cord.

The three panels have been sawed out of some larger composition and set into a modern frame.

The picture was placed in the Museum in 1915. It is an unimportant painting not on exhibition.

NICCOLÒ DA FOLIGNO

About 1430 to 1502

Niccolò di Liberatore da Foligno, to whose genius is largely due the origin of the school of Foligno, was born in the town whence he derives his name some time between the years 1430 and 1435. According to tradition he was a pupil of the local painters Bartolommeo di Tommaso and Pier Antonio Mezzastris, but the chief stimulus to the development of his art came from the Florentine, Benozzo Gozzoli, who worked in Montefalco and other towns near Foligno from 1450 until about 1458, and gave a new impetus to the art of all Umbria. At different times Niccolò painted in the Marches, and there he came into contact with the influences of that school as well as with Venetian influence, especially that of the Vivarini and Crivelli. Among his earliest works were his paintings in Santa Maria in Campis, near Foligno; the Crucifixion by him on the altar wall was signed and dated 1456. The Madonna with Saint Bernardino and Saint Francis, painted for Deruta near Perugia, was dated 1457 or 1458. From this time until 1499 he produced a number of works, chiefly large altarpieces of single figures and scenes in rich Gothic frames. He died in 1502.

As opposed to the calmness of Perugino and Pintoricchio, Niccolò represents the more violent phase of the religious emotionalism of central Italy, especially in his later work, in which his attempt to represent excessive grief leads him into frequent exaggerations.

In this country Niccolò is represented by a Crucifixion in the collection of Dan Fellows Platt, Englewood, N. J., and by the Fogg Museum triptych.

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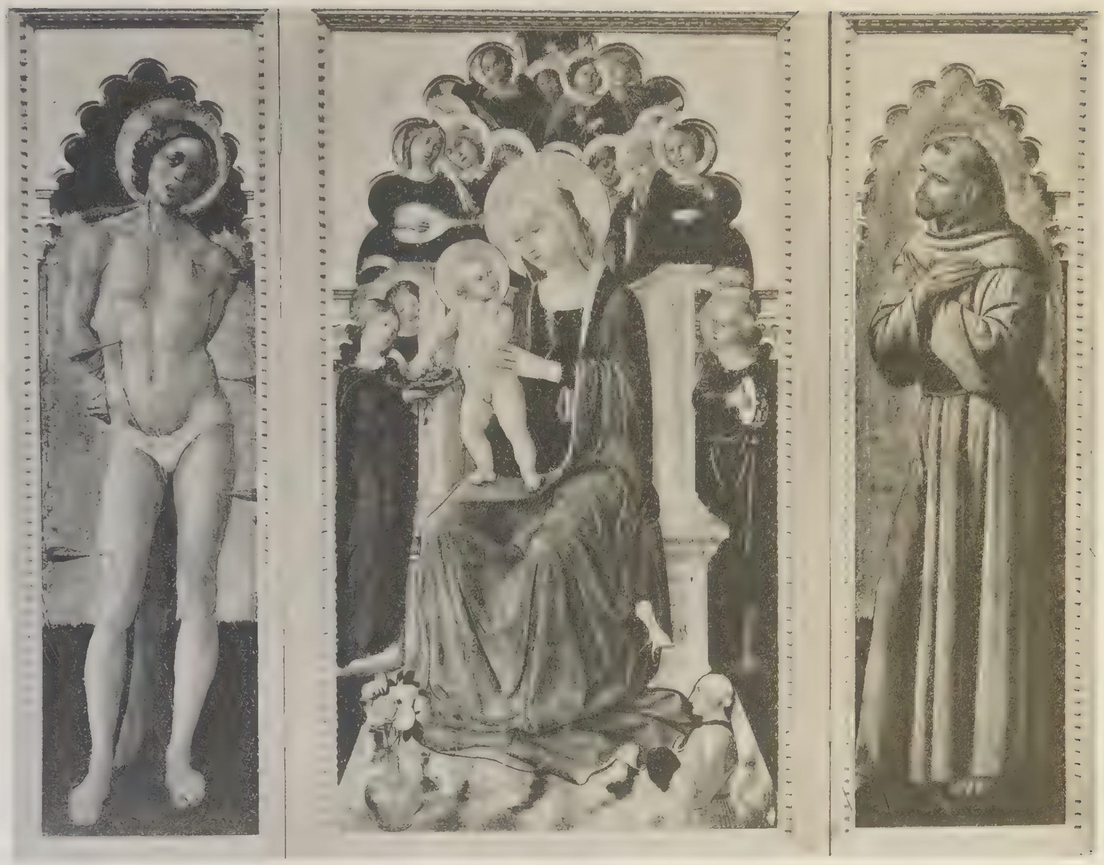
29 MADONNA ENTHRONED WITH ANGELS BETWEEN SAINT SEBASTIAN AND SAINT FRANCIS (TRIPTYCH)

Tempera on panel.
Central panel, H. 58⅜ in. W. 33 in. (148.4 × 83.8 cm.)
Left wing, H. 58⅛ in. W. 17¾ in. (147.6 × 45.1 cm.)
Right wing, H. 58 5/16 in. W. 16¼ in. (148.2 × 41.3 cm.)

The dominant colour note is the pale blue of the mantle of the Madonna, seen against her dark violet red gown on the one hand and the grayish green throne on the other. This throne is decorated with a floral design carved in low relief. Behind the lower part of the drapery may be seen the figures of two putti carved on a panel of the throne. A golden crown in addition to the halo adorns the Madonna's head. The Infant Jesus holds some cherries naïvely in His left hand, and is putting the stems in His mouth. His right hand forcibly plunged into a bowl of cherries held by an angel has caused some of them to fall. A choir of angels dressed principally in neutral blues, reds, and browns, and playing on musical instruments, is seen behind and above the throne. The donor, an elderly man partially bald and with white hair, is kneeling in the foreground. His hands in the attitude of prayer are concealed by his black cap. His gown is of a luminous light rose red. His figure is balanced by a green brown glass vase with red and white roses. The foot of the angel just behind the donor's head has a stocking of vermilion. This angel's garment was painted over a gold foundation and modelled in brown, with the paint scraped off in the high lights to show the gold ground. The Christ Child and three of the angels have eyes which are definitely blue, which is rather unusual. The verde underpainting is clearly visible in the flesh tones of many of the faces. This may perhaps be owing to the fact that the picture was at one time over-cleaned. The hair of the Madonna and Child and of some of the angels is a singular yellowish green. Probably it was modelled in the first place in terre



29 NICCOLÒ DA FOLIGNO

verde and a yellow glaze put over this. Where the glaze remains, as in the shadows of the Madonna's hair and in the hair of certain of the angels, the resulting colour is a rich neutral yellow brown; but where the glaze has been removed, there is a too evident suggestion of green.

In the left wing is Saint Sebastian with a white waist band. Blood is streaming from his wounds. He stands in a grassy field in front of a tree with a substantial trunk; there is a rich clump of dark greenish brown leaves behind his head. In the right wing is Saint Francis in a greenish brown habit, also standing in a grassy meadow. The background is gold.

In an article in the Bollettino d' Arte for July, 1912, Count Umberto Gnoli calls attention to a fragment of a predella in the bishop's palace at Camerino, by Niccolò—representing the Pentecost—and suggests that it is perhaps a part of the predella of this triptych, and that the triptych may be identical with one seen at Camerino by Durante Dorio, a XVII century writer who made a catalogue of the works of Niccolò. This catalogue is now preserved in manuscript in the library of the Seminario at Foligno. The entry which Count Gnoli quotes is as follows: " A Camerino un' opera del medesimo e nella predella dell' altare da una banda vi è un canestro di cerase naturalissime, e dell' altra banda una caraffa di acqua con fiori dentro e mostra riverberarsi il sole." Though this hardly seems to describe the Fogg Museum picture, yet the central panel of this triptych is the only known painting by Niccolò in which both a basket of cherries and a vase of flowers are represented. Count Gnoli suggests that Durante may have referred to the predella or step of the Madonna's throne, instead of the predella of the altarpiece, when he speaks of the vase of flowers. Moreover, Rossi speaks of an ancona from the convent of Sperimento near Camerino. There are no other records of a work by Niccolò there. It is possible, therefore, that the Fogg Museum triptych came originally from Camerino and that the little panel in the bishop's palace was part of the predella. The altarpiece is said to have been at one time in Ancona; later it appeared in Rome. It was placed in the Museum in 1901.

F. Mason Perkins, in an article in Rassegna d' Arte for May, 1905, pointed out that the altarpiece was painted probably about 1468, as it is closely related to the San Severino triptych signed and dated 1468. Parts of the painting are close to parts of the altarpieces at Gualdo Tadino, Nocera Umbra, and in the Villa Albani, Rome. One of the master's earlier paintings, it is less exaggerated than his later work.

In this picture, as in the Sienese panel, No. 21, the Madonna enthroned as the Queen of Heaven wears a crown. At the foot of the throne is a vase of roses. Double roses, pink or red, were the symbol of divine love and were consecrated to the Madonna. One of her titles was the Madonna della Rosa, doubtless based on the verse in the Song of Solomon (ii, 1) — " I am the rose of Sharon, and the lily of the valleys " — for as early as the first centuries the fathers of the church applied to the Madonna the imagery of the Canticles. The tradition is that when the roses were massed together in garlands or baskets, they symbolized heavenly joys. The painters of central Italy during the XIV and XV centuries represented clusters of lilies and roses in the foreground of their Madonna pictures as votive offerings to her of her sacred flowers. Often angels present bowls of flowers to her. In the north of Italy garlands of fruit took the place of votive flowers. In pictures of Florentine origin, when the Madonna holds a single rose, she is represented as the Madonna del Fiore — Our Lady of the Flower — to whom the Cathedral at Florence was dedicated.

Fruits in general symbolized the fruits of the spirit or a votive offering, or were often used purely for decorative purposes. The cherries which the angels offer to the Child are the fruit of Heaven, typifying the delights of the blessed. In a picture by Memlinc in the Uffizi, the Child holds in one hand a cluster of cherries — the fruit of Paradise — while with the other He reaches out for the apple offered Him by an angel. This typifies His relinquishment of heavenly joys and His taking upon Himself the sin of the world.

Saint Sebastian was a favourite saint throughout Italy, and as the patron against plague was very popular in those districts which were particularly subject to the dread disease. He appears often in Umbrian paintings, and is usually represented as a devotional figure as in this picture. In Florence, on the other hand, the actual scene of his martyrdom was more often represented. Saint Francis of Assisi was a favourite Umbrian saint. It is possible that this is a votive picture to commemorate the escape of the donor from the plague.

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SCHOOL OF GIOVANNI BOCCATIS (?)

(Boccatis, active from about 1435 to about 1480)

Giovanni Boccatis, born in Camerino and active from about 1435 to about 1480, represents the transfer of Umbrian art from the Marches to Perugia. He was a pupil probably of Lorenzo Salimbeni, and was influenced by the Florentines — Fra Filippo Lippi, Benozzo Gozzoli, and Fra Angelico — and by Pier dei Franceschi. His painting, with its pleasing fresh colour and its delightful naïveté, has the charm of all early Umbrian art. He was influenced by the Renaissance, frequently introducing Renaissance architecture into his pictures, and at times he shows something of North Italian feeling. His influence was felt by nearly all the early Umbrian painters.

In this country there is a Madonna and Angels by Boccatis in the collection of Dan Fellows Platt, Englewood, N. J.

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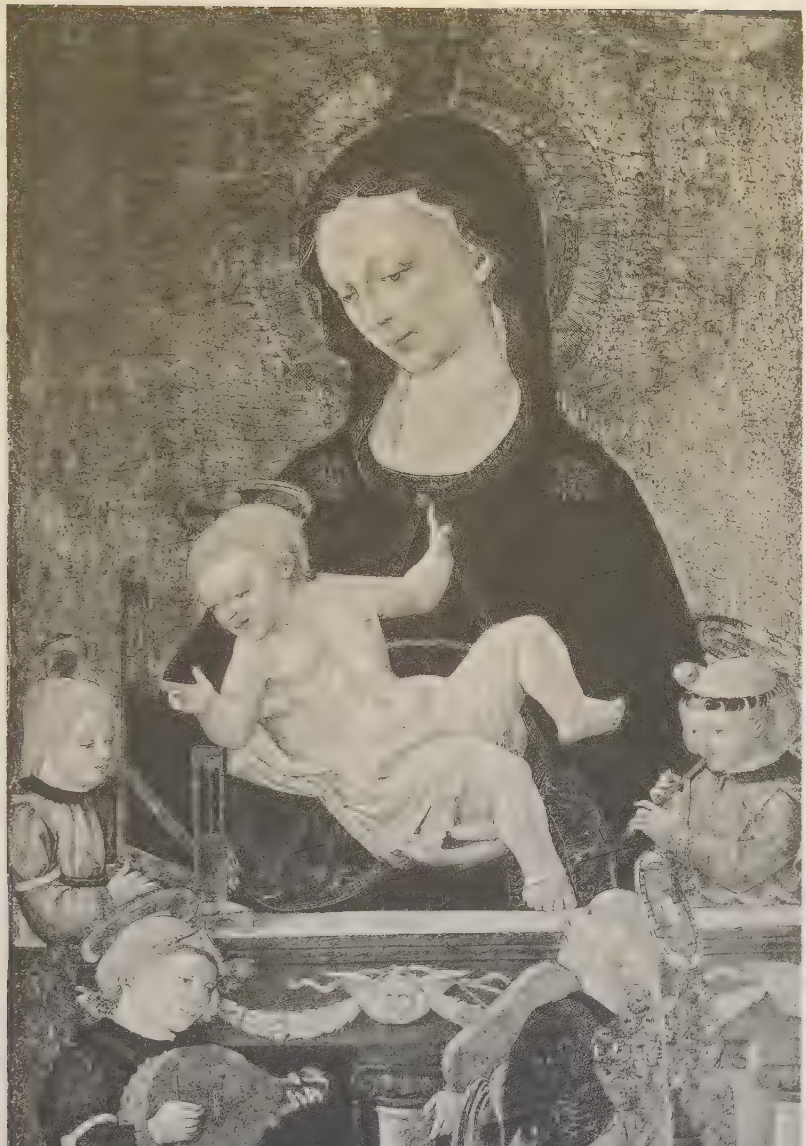
30 MADONNA AND CHILD WITH ANGELS PLAYING MUSICAL INSTRUMENTS

Tempera on panel. H. 32 in. W. 20⅞ in. (81.3 × 53 cm.)

The Madonna wears a very much darkened blue green mantle and a red violet gown with a narrow golden band around her waist. The mantle has a lining now black, with a rich gold design. The parapet in front of the central figures is of a warm gray in the high light and violet gray in the shadow. A colour approximating the former gray is repeated in the festoons with the cherubs' heads and the supporting columns and in the subdued white veiling that the Madonna holds around the Child. The robes of the two upper angels are pink, that of the left-hand angel is of a slightly violet cast; the robe of the right-hand angel tends towards red orange. The left-hand lower angel is in a neutral gray green robe with a black collar and



30 SCHOOL OF GIOVANNI BOCCATIS (?)

band over his shoulder. The right-hand angel has a black and gold garment with a mantle of pale red of a violet tinge. Both have golden wings with a peacock feather design. The musical instruments are of an ochreish yellow, and the hair of the Child and the angels of a peculiarly light greenish yellow, caused doubtless by the fading of the yellow glaze and the consequent appearance of the verde underpainting. The background is gold.

The picture was formerly in the collection of Arthur Kay of Glasgow. It was bought in 1909 and placed in the Fogg Museum.

The panel is a puzzling one. It has been variously attributed to the Florentine school, perhaps to a follower of Pesellino, to the Umbrian, Giovanni Francesco da Rimini, with whose work it has a certain kinship, and to other Umbrians perhaps of the school of Boccatis or Bonfigli. Some critics have thought it to be North Italian; in fact it was attributed to Marco Zoppo at the time when it came to the Museum. In Mr. Berenson's collection at Settignano, and in the Dreyfus collection are paintings by the same master. It seems to us that the panel is the work of a master of the Umbrian school, near Boccatis, and that quite probably he had felt the influence of Pesellino in some form.

The introduction of little angels singing vigorously and playing on musical instruments about the Madonna's throne was a favourite motive of the Umbrian Boccatis. Indeed, angel musicians were represented by artists of all schools from the XII to the XVII century. They stand or kneel before the Madonna and Child, or — particularly in Venetian and North Italian paintings — sit on the steps of the throne, playing on lutes, harps, viols, miniature organs, blowing horns and trumpets, striking cymbals and triangles, or beating drums and timbrels, and singing their songs of praise and adoration. They make a delightful note of joyousness in representations of the Madonna and Child, and are among the happiest creations of painters and sculptors.

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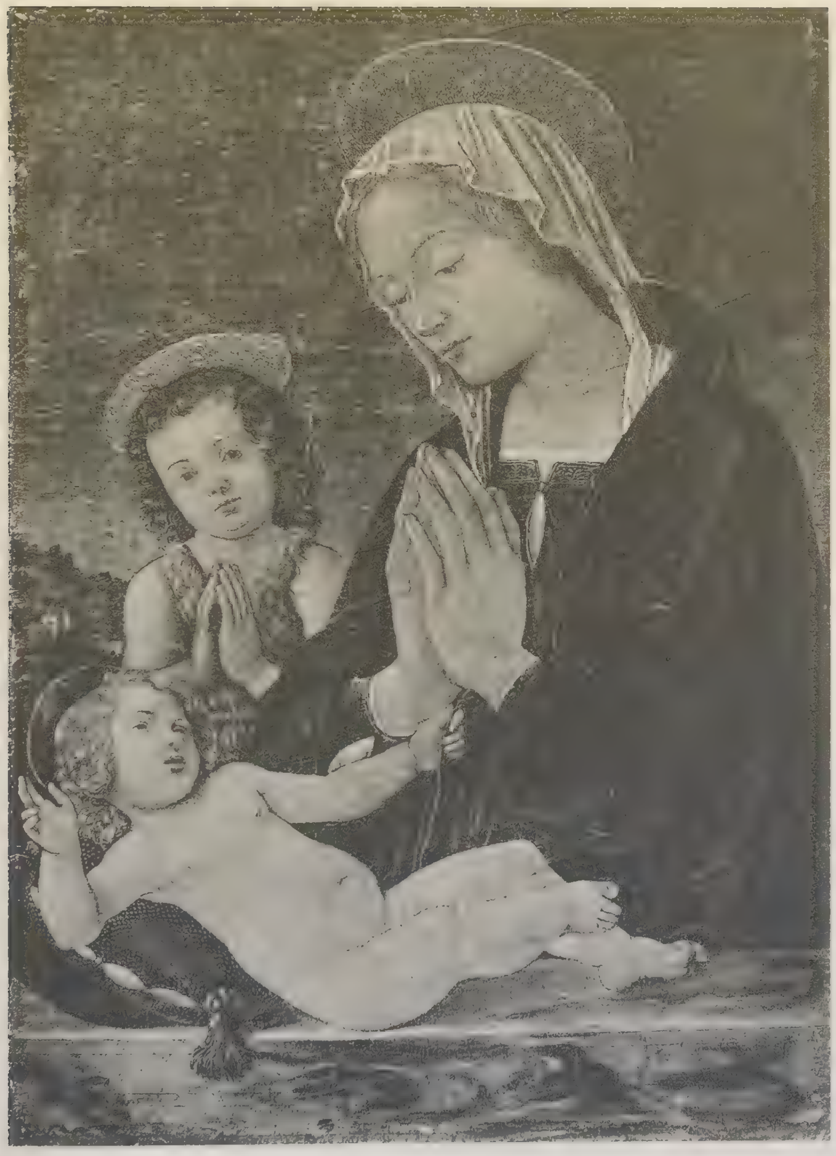
ANTONIAZZO ROMANO (?)

Active from 1460 to 1508

Until within the past fifteen years little or nothing has been known in regard to the work of the painter Antoniazzo di Benedetto Aquilio, called Antoniazzo Romano. Vasari, in his life of Filippino Lippi, mentions "the Roman, Antonio called Antoniasso", as being one of the two best painters in Rome in the year 1493, and says that these two painters were called upon to value some frescoes which had been executed by Filippino Lippi. Crowe and Cavalcaselle refer to Antoniazzo and distinguish three members of the family, one the original Antoniazzo; the second of the same name, perhaps the son of the first one, whose work bore relation to Pintoricchio; and the third named Marcus. Since then many documents concerning the painter's life have been brought to light, and in more recent years critics have made an effort to reconstruct his somewhat baffling artistic personality. He is conceived by some as a facile craftsman who imitated in turn the styles of the various masters under whom he worked, notably Melozzo da Forlì, Fiorenzo di Lorenzo, and Pintoricchio. In his earlier work a slight influence of Benozzo Gozzoli has been discerned. Seven signed works by Antoniazzo have come down to us. Many other paintings have been attributed to him, but it is quite possible that it will appear later that the works now included under his name were from the hands of a number of different pupils of the great Umbrian and Florentine masters.

The date of Antoniazzo's birth is not known, but as his name appears for the first time in the city records of 1452, when he was sentenced to pay a fine, it is probable that he was born before 1437. His first master was doubtless some painter of the local Roman school. It appears that most of his life was spent in Rome, where he was largely employed in work for the papal court, both for decorative painting and for unimportant commissions, such as flags, banners, and coats of arms. Antoniazzo's first dated work is a signed triptych at Rieti, the Madonna and Child between Saint Francis and Saint Anthony, painted in 1464. In 1475 he was employed with Domenico Ghirlandaio in the decoration of the Vatican Library for Sixtus IV. In 1478 he was one of three artists appointed by the pope to draw up the statutes of the newly formed Guild of Painters in Rome, the



31 (CENTRAL PANEL) ANTONIAZZO ROMANO (?)

Compagnia di San Luca. In the years 1480–1481 he was associated with Melozzo da Forlì in the Vatican Library; nothing remains of Antoniazzo's work there. In 1484, at the time of the coronation of Innocent VIII, he was working with one Pietro di Perusi: this Pietro may well have been Perugino, who in about 1480 was painting for Sixtus IV in the Sistine Chapel. In 1492 he received five hundred florins for work in connection with the coronation of Alexander VI.

It is difficult to describe Antoniazzo's style, because so many different works of varying quality have been attributed to him. If we are to believe that he did them all, he must have had great delicacy and an exquisite sense of the beauty of line, as is shown in the Madonna in the Fogg Museum (No. 31); and he must have possessed also a certain rugged and virile force, to approach Melozzo so closely that their work is sometimes hard to tell apart.

In Rassegna d' Arte Umbra for December, 1911, Mr. Perkins attributes the following paintings in this country to Antoniazzo: a Madonna in the George and Florence Blumenthal collection, New York; a Madonna in the John G. Johnson collection, Philadelphia; a Madonna in the P. A. B. Widener collection, Philadelphia; a Madonna and Child, formerly in the Fischof collection, New York; a Saint Francis of Assisi, two half-length figures of Saint Peter and Saint Paul, and a Madonna and Child in the Platt collection, Englewood, N. J.; an Adoration of the Child in the Metropolitan Museum, there attributed to Fiorenzo di Lorenzo; a Madonna attributed to Pintoricchio in the Davis collection, Newport; and the two pictures in the Fogg Museum (Nos. 31 and 32 in this Catalogue). A Madonna and Child by Antoniazzo (No. 82 in the catalogue of the Loan Exhibition of Italian Primitives, New York, November, 1917) was sold in the Kleinberger sale of January 23, 1918. A replica of the Fogg Museum tabernacle (No. 31) is said to be in the collection of Henry Walters, Baltimore. A panel very similar to the central panel is in the Worcester Art Museum.

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31 MADONNA AND CHILD AND SAINT JOHN WITH ANGELS —GOD THE FATHER IN LUNETTE (TABERNACLE)

Tempera on panel.
Central panel, H. 20$\frac{15}{16}$ in. W. 14$\frac{3}{4}$ in. (53.1 × 37.5 cm.)
Whole tabernacle, H. ab. 54$\frac{3}{4}$ in. W. ab. 42$\frac{3}{4}$ in. (ab. 139 × 108.5 cm.)

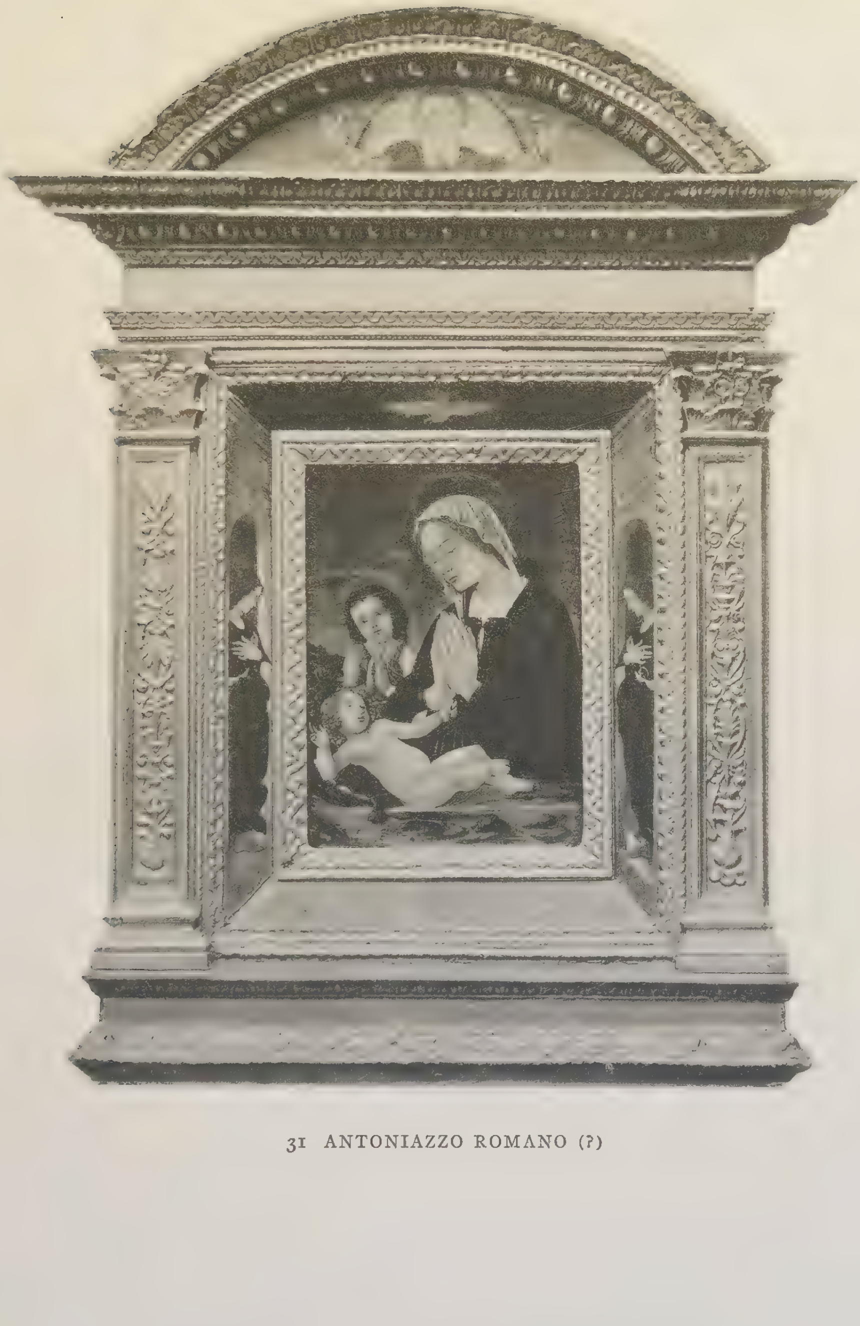
This picture is neutral in tone. The Madonna's robe is red; her mantle is a subdued green blue. The sky is of a grayish green. The hair of the Madonna and of the Child is light yellow and that of Saint John the Baptist deep orange yellow. Saint John the Baptist has a hairy robe of gray green. The Child rests on a red cushion with a neutral yellow tassel. He is supported by a parapet of subdued yellow. In the frame on either side of the central panel in the recess is painted an angel, standing in the arched doorway. The left-hand angel has a robe of subdued orange with black sleeves, and the angel on the right has a very dark yellow robe with red orange sleeves. Both the angels and Saint John have yellow brown hair. The arches are similar in colour to the parapet. Above is the white Dove in a golden aureole and gold stars against a blackish blue background. In the lunette is represented God the Father in an attitude of benediction against a mandorla of gold. He wears a red orange mantle with a black lining; His sleeves are of a violet gray. The sky is grayish green similar to the sky in the main panel.

It is said that a member of the Torlonia family gave the picture to the nunnery of the Tor de' Specchi in Rome, about forty years ago. The picture was placed in the Fogg Museum in 1899.

The painting has been published as an Antoniazzo Romano by Mr. Berenson, Mr. Perkins, Mr. Everett, Mr. Edward Hutton in his edition of Crowe and Cavalcaselle, Dr. Borenius in his edition of volume v of Crowe and Cavalcaselle, and by Miss Brown and Mr. Rankin. However, the attribution has been doubted in spite of so much authority for its acceptance. Many have felt a difference between the master who painted the central panel and the one who painted the angels on the sides and God the Father in the lunette. These latter are clearly in the style of Antoniazzo and suggest Melozzo da Forlì. The central panel, on the other hand, seems to many to be Florentine in feeling and to be slightly reminiscent of Domenico Veneziano, Baldovinetti, and perhaps Verrocchio. The picture is remarkable for its deep religious feeling and for the beauty of its line. Antoniazzo rarely reached such subtlety, so the suggestion has been made that he designed and painted the frame, and that the Madonna was by some other hand.

Up to the XII century portraits of God the Father are almost never found, although He is represented on a V century sarcophagus in the Lateran Museum. His presence is in general indicated by a hand issuing from the clouds or from Heaven. Even after it became customary to represent the Father in human form — during the Gothic period and the Renaissance — the hand was still used to indicate His presence, sometimes entirely open with rays darting from each finger, sometimes in the act of blessing with two or three fingers only extended. During the XIII and XIV centuries artists represented first the face of the Father, then His head and shoulders, and finally His full-length figure. When represented in human form He wears a long tunic and a mantle. His feet are often hidden by His robes. The early representations make little difference between the Father and the Son, but about the year 1360 artists began to portray the Father as older, and to give Him definite characteristics of His own — long flowing hair and beard and the face of a man sixty or even eighty years old. From the XIV to the XVI century He was frequently represented either as pope or emperor, to express His power and importance, the pope and the emperor being the greatest earthly dignitaries. The later artists created an ideal type more like the classic Zeus, with flowing white hair and beard — a powerful and magnificent old man. This type also was frequently found in the XV century.

There are three representations of God the Father in this Gallery and one of His hand. In the Annunciation of the Florentine panel, No. 2, He appears in the sky above the Virgin and is pictured as a young man with yellow hair and beard. His figure is full-length surrounded with golden rays. He wears a rose-coloured tunic and a blue mantle which envelops His feet, and He has the cruciform nimbus. His right hand is extended in blessing. In the Sienese Nativity (No. 19), the upper part of His body only is visible, surrounded by seraphim. Here too He is a young man, with reddish hair and beard. His garment is blue with thin lines of gold running through it. He has the cruciform nimbus, and His hand is in the act of blessing. In the Annunciation of the Florentine panel, No. 5, the



31 ANTONIAZZO ROMANO (?)

hand of God the Father blessing appears out of a cloud. The tabernacle attributed to Antoniazzo Romano has a representation of the head and shoulders of the Father in the lunette. Here He is portrayed as an old man with flowing white hair and beard. He is represented in a mandorla of gold against the sky. His halo is plain and both hands are raised. This representation of the Father was frequent in the XV century.

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32 SAINT FABIAN, POPE

Tempera on panel. H. 62⅛ in. W. 22½ in. (157.6 × 57.2 cm.)

The background of the panel is greenish black. The pope wears a cope of rich yellowish brown (much damaged in the lower part), under which is a vestment of grayish green; his gloves are gray white.

hold the view that Melozzo executed only a few very choice works are not wholly consistent; they include the Saint Mark, Pope, formerly in the church of San Marco in Rome, which is, to be sure, rather imposing when seen at a distance, but which when examined at close range, appears somewhat feeble in handling and brush work and far below Melozzo's standard — it is possible that this is accounted for by the fact that the picture may have been repainted in the XVI or XVII century. On the other hand they exclude the Annunciation in the Pantheon, which seems to some critics to have a trace of the splendid exuberant force and spring of Melozzo.

There are a number of Umbrian Annunciations which seem to have some relation to one another. Pier dei Franceschi painted this subject three times: in the Misericordia polyptych, in the lunette over the altarpiece now in the Perugia Gallery, and in the frescoes at Arezzo. In Fenway Court is a picture attributed to Fiorenzo di Lorenzo which has some points of similarity to the Perugia Annunciation, and which also resembles in certain ways the Pantheon Annunciation before referred to, and the fresco of the Annunciation by Antoniazzo in the Camera di Santa Caterina in the church of Santa Maria sopra Minerva, Rome. This last again bears a certain resemblance to the Annunciation with Donors and God the Father, in the same church. This points to the fact that certain characteristics were shared in common by these men.

The art of Giovanni Santi, Raphael's father, and that of Justus of Ghent, a Flemish painter who was at the court of Urbino from about 1474 to 1476, also appears to be related to the work of Antoniazzo. It has been more than once remarked that the Saint Fabian, Pope, bears a striking resemblance to the series of philosophers, poets, and doctors of the church painted by Justus for the library of Federigo of Urbino and now in the Barberini Palace, Rome, and in the Louvre.

In the case of the Saint Fabian, perhaps it is more conservative to take the view that Melozzo was a very great painter and that none but the most distinguished pictures should be attributed to him. The Saint Fabian is distinctly inferior to the great paintings in the Vatican and is very much in the style of Antoniazzo. There is evidence that Antoniazzo made a contract to paint a picture of Saint Fabian. It therefore seems safer to accept this attribution.

Saint Fabian succeeded to the papacy in the year 236. It is said that his choice as pope was determined by the appearance of a snow-white dove which hovered for a while over his head while the election was being held. Saint Fabian was martyred in the persecution under the Emperor Decius. In paintings he is often associated with Saint Sebastian, as their fête-day is the same — January 20.

There are various interpretations of the triple crown or tiara worn by the pope. One explanation is that the three crowns refer to the Trinity; but this is not probable, as they were adopted by different popes at different times. It is not known just when the first crown was assumed; it first appears about the XI century, the time of the growth of the temporal power of the papacy. The second crown was adopted by Boniface VIII in 1295, and the third by Benedict XII in 1334, or, according to another tradition, by Urban V (1362–1370). The tiara has been interpreted to signify the three-fold power of the pope — his temporal power over the Roman states, his spiritual power over the souls of men, and his power over the kings and potentates of Christendom. Other explanations are that the triple crown signified the lordship of the papacy over Heaven, Earth, and Purgatory, or the triple dignity of the pope as teacher, law-giver, and judge. The tiara was worn only on certain occasions of great solemnity.

Gloves were first recognized as a vestment by Pope Honorius II of Autun (1124–1130), although they had been worn previous to this time. It is said that they owed their invention to the coldness of early churches, being adopted originally simply to keep the hands warm. In the IX century they were given a more sacred character, and a prayer was prescribed to be used when putting them on. They were worn in general by popes, bishops, abbots, and at times by priors, although they might be worn with propriety by all who in ecclesiastical functions carried staves, canopies, reliquaries, or candlesticks. When first used the gloves were probably white and of linen or silk. Later they were of silk and coloured to accord with the other vestments. At times they were richly embroidered and jewelled. Coloured gloves, embroidered and jewelled, are seen in the Flemish diptych, No. 60.

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[1] Includes references to the Virgin between St. Sebastian and St. Fabian in the Altissena Chapel, Santa Maria della Pace.

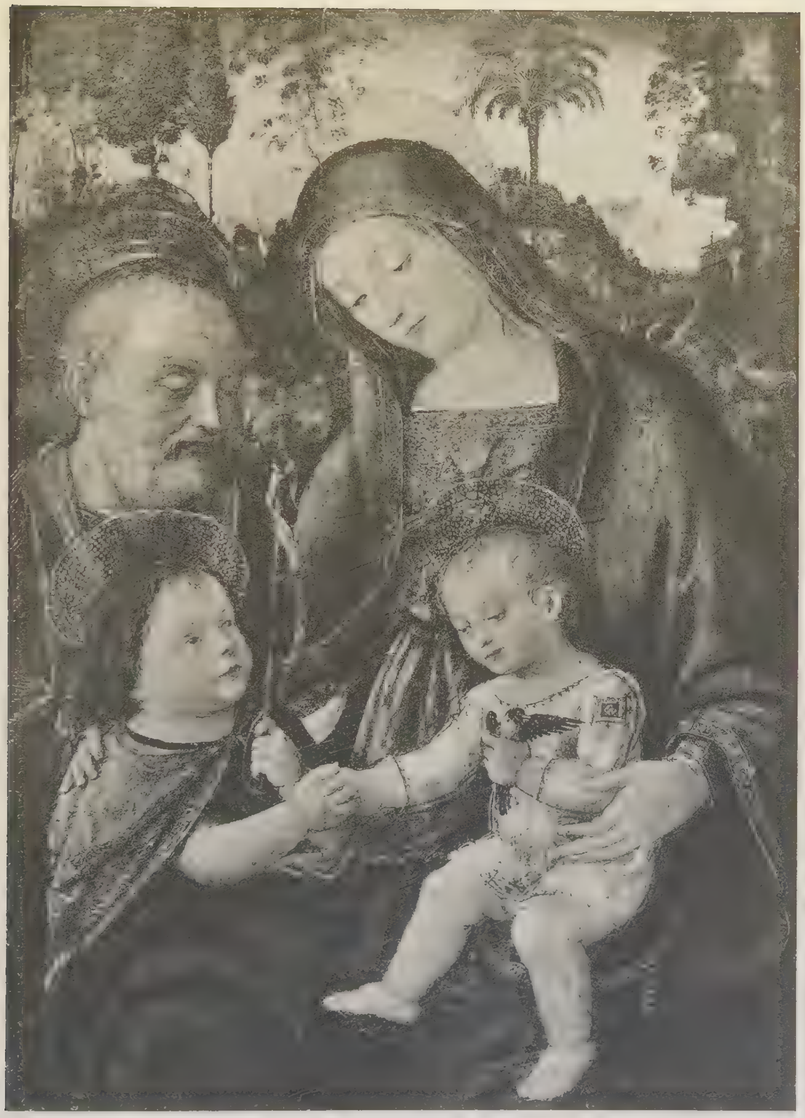
PINTORICCHIO

1454–1513

Bernardino di Betto di Biagio, called Il Pintoricchio, was born in Perugia in 1454. Little is known of the first thirty years of his life. It is probable, however, that he received his early training in the miniaturist school of Gubbio. Later, it is likely that he was a pupil of Fiorenzo di Lorenzo. He was influenced also by Perugino and Signorelli.

In 1482 he was in Rome, working under Perugino on the decoration of the Sistine Chapel. His contact with the Florentine artists, notably Ghirlandaio and Botticelli, brought an important element into his style, although his later work shows little of Florentine influence. From 1483–1484 dates his first noteworthy independent commission — the decoration of the Bufalini Chapel in the church of Aracoeli, Rome. In 1492 he was commissioned by Pope Alexander VI to decorate the pope's private apartments in the Vatican. This was Pintoricchio's most splendid achievement. His own hand appears largely in the first two apartments, and the whole work was under his personal supervision. Pintoricchio executed many other series of frescoes, of which the most important were those in the Baglioni Chapel of the Collegiata, Spello, 1500–1501, the series of scenes from the life of Aeneas Sylvius Piccolomini in the Cathedral Library, Siena, 1503–1508, and the decorations of Santa Maria del Popolo, Rome, 1505. In addition to his frescoes Pintoricchio painted a number of altarpieces and panels, of which the Santa Maria dei Fossi altarpiece, now in the Perugia Gallery, and the Madonna of San Severino, are the most important. His last known work, painted in the year of his death, is the Christ bearing the Cross, now in the Palazzo Borromeo, Milan. He died in Siena in 1513. According to Tizio, the Sienese historian, his death was due to the neglect of his wife, who deserted him when he was very ill, with the result that he died of starvation.

Among the paintings by Pintoricchio in this country are the small Madonna and Child in the collection of Mrs. John L. Gardner, Boston; an unfinished Madonna and Child, owned by Mrs. Frederick Allen of Cleveland; and the Fogg Museum picture.



33 PINTORICCHIO

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33 HOLY FAMILY AND SAINT JOHN

Tempera on panel. H. 20⅞ in. W. 15¼ in. (53 × 38.7 cm.)

The colour arrangement in this picture is strikingly happy, rich, and harmonious. The rose red of the Madonna's gown and of Saint John's mantle and the even warmer orange red of Saint Joseph's cloak form a mass of rich, warm tones brought out by opposition to the deep blues and greens which predominate in the rest of the picture. The Madonna's mantle is of a splendid deep blue, the distant mountains and sky appear in a paler blue, and the other tones are for the most part varying shades of greenish brown.

The picture was formerly in the collection of Ulrich Jaeger of Genoa, who bought it in Valencia, Spain. Signor Jaeger suggested that the panel might possibly have belonged at one time to the Borgia family, who came from Spain. It was bought by the Fogg Museum in 1910.

Mr. Perkins places the date of the picture at about 1492–1494, the years in which the frescoes of the Borgia apartments were painted. The little Saint John is almost identical with the Saint John of the Santa Maria dei Fossi altarpiece painted in 1498.

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UMBRIAN SCHOOL

xv century

34 MADONNA DI SANTA CHIARA

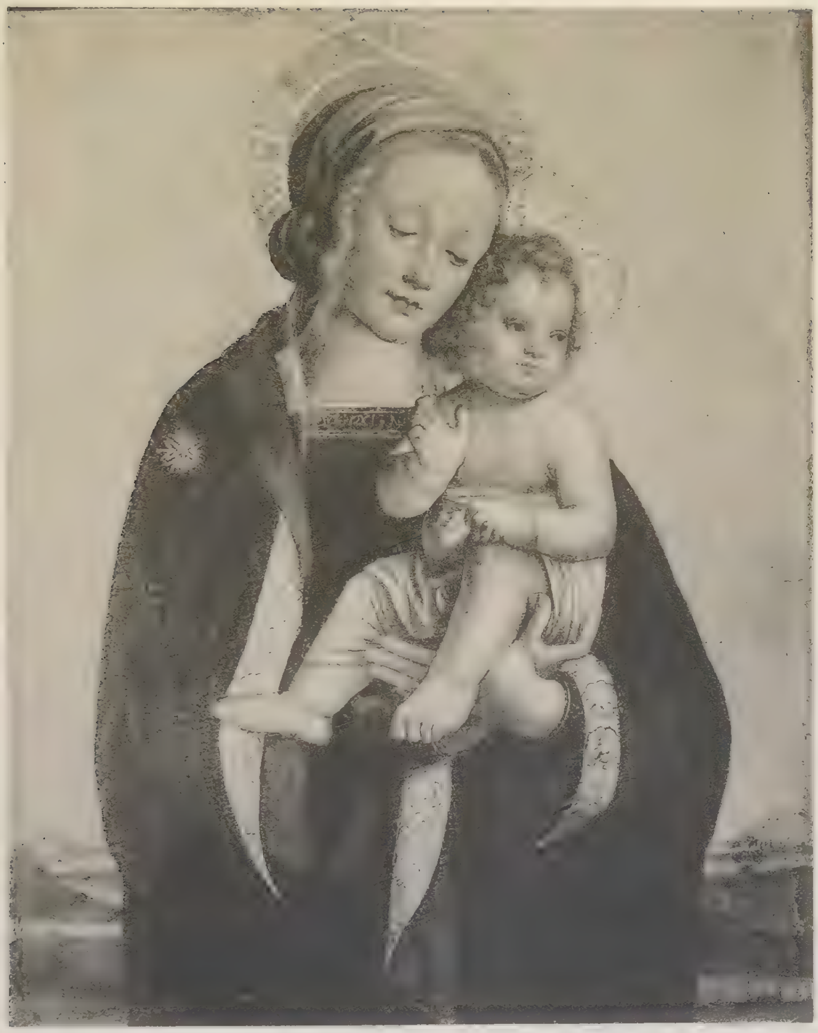
Tempera on panel. H. 17¼ in. W. 13 15/16 in. (43.8 × 35.4 cm.)

The Madonna wears a dark blue mantle with a solid gold border beautifully incised, and a dark green lining. Her gown is deep rose red, and her head-dress a pale neutral violet, receding into a red violet shadow on the left. In her halo is the inscription: Ave Regina Celorum. Both Madonna and Child have yellow hair. The Child has a white cloth held around Him; the part of this drapery over His right knee has a reddish tinge. A silvery gray green landscape recedes behind the Madonna into the distance. The gold background, incised so that the rays radiate from the Madonna and Child, is made to appear to be a golden sky, which in its turn recedes behind the hills.

The picture was bought in Rome and placed in the Fogg Museum in 1900.

This painting presents a curious and interesting problem. There are numerous similar pictures in different galleries and private collections in Europe and America. It is supposed that some one of the well-known painters, probably Fiorenzo di Lorenzo, Pintoricchio, or Perugino, created the type and that the design was then repeated by a number of his pupils and followers. There are at least fifteen of these pictures, besides several others which are closely akin either in the design of the Madonna or of the Child. Three pictures by Fiorenzo di Lorenzo—the Salting Madonna, now in the National Gallery, the Madonna and Child in an early triptych in the Perugia Gallery, and the Madonna and Child formerly in Santa Maria Nuova in Perugia—all in one way or another bear resemblance to this type. Roger Fry suggests that the Salting Madonna by Fiorenzo is the archetype of the group, but he agrees with Crowe and Cavalcaselle in thinking that Pintoricchio, under the influence of Fiorenzo, actually created the design we are discussing. The view that these critics advocate is that the Madonna now belonging to John Pierpont Morgan, which was formerly in the collection of Major-General John Stirling, is by far the best, and was painted by Pintoricchio, and that all the others follow this model. Crowe and Cavalcaselle give second place to the Madonna di Santa Chiara of Urbino, now in the Fogg Museum. Next they place the picture by Pintoricchio in the National Gallery (No. 703), in which the Child stands upon a parapet in front of the Madonna, and they mention five more, one in Naples, one in the Brera, and three in the Louvre. Other replicas with minor modifications are in the National Gallery (No. 702), in the Cook collection at Richmond, in the Benson collection, London, in Budapest, in Darmstadt, in the Palazzo Bufalini at Città di Castello, in the Palazzo Municipale, Toscanella, and one belonging to M. Ernest Rouart, Paris (No. 49 in the catalogue of the Henri Rouart sale, 1912). No two of these pictures are exactly alike. Also from the same design is a fresco in the Sala del Gran Consiglio, Perugia. It is worthy of note that in the Morgan and Rouart panels and in the Perugia fresco the Madonna faces to the left, while in all the others of which photographs are available she faces to the right. The Fogg Museum, the Palazzo Bufalini, and the Benson collection panels have a landscape background instead of a mandorla of cherubs' heads. The Toscanella picture has both the mandorla and a landscape background. Of the others, at least nine have gold immediately surrounding the Madonna within the mandorla, and either gold or uniform paint outside the mandorla. The Madonna di Santa Chiara, now in the Fogg Museum, is the only one we have found in which the Madonna and Child have solid halos, with inscriptions; at least seven have no halos.

The Madonna di Santa Chiara has received many attributions. It has been placed upon the already over-burdened shoulders of Antoniazzo Romano; Antonio da Viterbo has been suggested. Crowe and Cavalcaselle and others think it shows the influence of Fiorenzo di Lorenzo and mention Ingegno's name in connection with it. Ingegno is mentioned by Vasari as in his first youth vying with Raphael, and among all the disciples of Perugino the one who would without doubt have surpassed his master by very much, " but that fortune, who is almost always pleased to oppose herself to high beginnings, would not suffer l'Ingegno to attain to the perfection he was approaching; a cold and affection of the head fell with such fatal effect upon his eyes that the hapless Andrea became totally blind, to the bitter and lasting sorrow of all who knew him."



34 UMBRIAN SCHOOL

Finally, an attempt has been made to prove that the picture is by Raphael himself. It will perhaps be of interest to mention the particular evidence brought forth in favour of this last named ascription. Professor David Farabulini in 1875 published a book entitled Sopra una Madonna di Raffaello d' Urbino, in which he devotes 235 pages to proving this point, and the question has also been discussed in various magazine articles and histories of art. It is manifestly impossible in this short space to go into the argument at length, but in a general way Signor Farabulini's reasoning is as follows. In 1580 Father Horace Civalli, in his character of father guardian of the Franciscan convents of Urbino, wrote about his triennial visit to that city: "I will not here make mention of all the churches, but will come at once to Santa Chiara, where we find two things worthy of notice. One is a painting a foot and a half in height representing the Blessed Mother with her Son in her arms, a work of Raphael Sanzio of Urbino, preserved with jealous care by the Reverend Mothers." Thus we know that the picture was in the convent of Santa Chiara as early as 1580, and was then thought to be by Raphael. Moreover, Passavant states that it was there in 1500, according to a chronicle of that year. In 1822 Pungileoni, in his Elogio Storico di Raffaello Santi, records: "The painting belonging to the nuns of Santa Chiara is in their convent guarded with the greatest jealousy. Neither Algarotti, who made the tour of Italy in order to buy objects for Frederick, king of Prussia, nor the picture-dealer Willi, was able to carry it away into a foreign country, as had happened to so many other paintings."

There is an inscription on the back of the picture which apparently Pungileoni copied at that time. According to Professor Farabulini, he copied and interpreted the inscription erroneously and Passavant and Cavalcaselle both followed his interpretation. As given by Pungileoni it is as follows: "fu compro da Isabella dogobio matre di Raffaello Sante da Urbino 1548. Fiorini 25." This inscription read in this way is manifestly absurd. Raphael's mother was named Magia Ciarla, not Isabella. She died in 1491, hence could not have bought a picture by her son in 1548. The inscription actually reads as follows: ". . . fu comperato da Isabetta da Gobio matre di . . . Raffael Santi . . . 1548 . . . per fiorini 25." Professor Farabulini supplies the missing words as follows and makes the inscription read thus: "*Questo quadro* fu comperato da Isabella da Gobio matre di *questo convento. In* 1548 *fu stimato* per fiorini 25." (This picture was bought by Isabella of Gubbio, mother of this convent. In 1548 it was appraised at 25 florins.) He further states that the inscription which says "Raffael Santi" is in a different handwriting and earlier. He then points out that the meaning is clear; Isabella of Gubbio was the daughter of Federigo of Montefeltro, duke of Urbino. She was born in 1461 and was betrothed in 1471 to Roberto Malatesta, lord of Rimini, and was married to him in 1475. After a brief and unhappy married life she became a widow at the age of twenty or twenty-one, when her husband was killed at Campo Morto. She then retired to the convent of Santa Chiara in Urbino, which she endowed with her possessions, and took the name of Sister Chiara, probably about the year 1482. Professor Farabulini believes that the inscription means that Isabella da Gubbio, mother superior of this convent, bought this picture and gave it to the convent, and that in 1548 when they were taking account of stock the value was estimated at twenty-five florins.

Vasari tells of Raphael's repeated visits to Urbino, and mentions that Duke Guidobaldo had two Madonnas, small but beautiful, by him, and Professor Farabulini conjectures that this picture must be one of those two, and was perhaps ordered by the Duke for his sister Isabella of Gubbio at some time. The picture was sold about the year 1860 to an American banker in Rome, Mr. Hooker. Professor Farabulini says that the Madonna di Santa Chiara was evidently copied from an original by Perugino, and states that this original was in Perugia and has since disappeared, but not before a tracing had been made which came into the possession of Mr. Hooker, and which is now in the Fogg Museum. Signor Farabulini's theory is that the picture was painted when Raphael was between twelve and fifteen years old, while he still showed strong traces of his training under his father, Giovanni Santi. Signor Farabulini further gives a reproduction of the design on the neck band of the Madonna's gown, and quite ingeniously translates it as follows: "Raphael . Vr . In . tr", which he says means "Raphael Vrbinas Inventor."

Thus he builds his argument, which suggests an interesting possibility, but the weight of the evidence appears to be against his case, as this picture bears no resemblance to any known work of Raphael.

The Madonna di Santa Chiara, however, is far finer than any of the series, with the possible exception of Mr. Morgan's picture. That appears to be somewhat nearer Pintoricchio than does the painting in the Fogg Museum, but in spite of its beauty and rich colouring, there are certain defects in the draughtsmanship of the Child, which make the attribution uncertain.

Mr. Hooker during his lifetime thoroughly believed the painting to be a Raphael, but his wife, who sold it, came to the conclusion that it was by Pintoricchio, as Morelli, Sir Edward Poynter, Sir Frederic Leighton, and others told her verbally that they believed it to be by that master. Mrs. Hooker says in a letter, however, that the documentary evidence tends decidedly towards Raphael, and that there is only a hiatus of forty years in the history of the panel. Perhaps future study and research will solve the complicated problem of this series of pictures. At the present time, Umbrian School is the safest attribution to give.

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BERNARDINO DI MARIOTTO

About 1478 to 1566

Bernardino di Mariotto dello Stagno, one of the most important members of the school of San Severino, was born in Perugia about 1478. Although he lived after Perugino and Pintoricchio, Bernardino did not fall under the spell of those masters, but represented rather the older, more serious tradition of Umbrian painting as seen in Fiorenzo and Signorelli. His first master was probably Lodovico di Angelo Mattioli of Perugia, or perhaps Fiorenzo di Lorenzo. Bernardino also reflects the influence of Lorenzo da San Severino the Younger and of Crivelli. Documents record that Bernardino was in San Severino in 1502; he probably went there about 1497 or 1498. He worked with Lorenzo da San Severino the Younger, and after Lorenzo's death in 1503 took over his workshop. He returned from San Severino to Perugia in 1522, and was active there until 1541. He died in Perugia in 1566.

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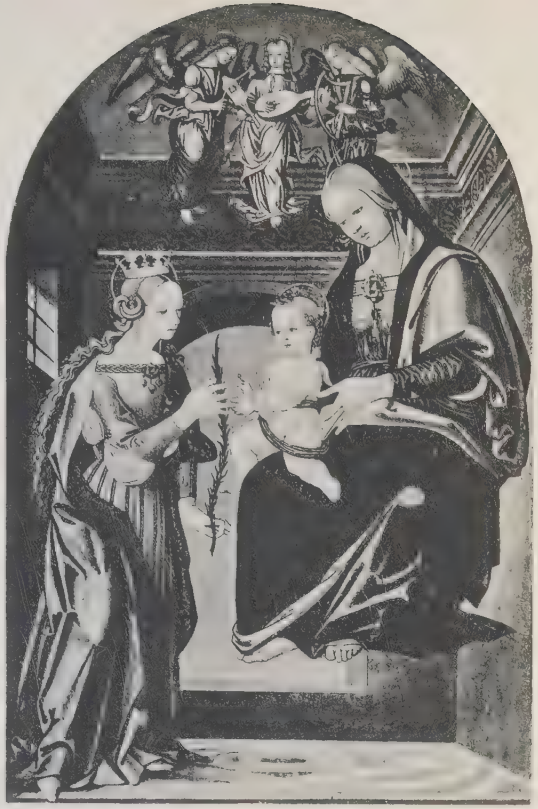
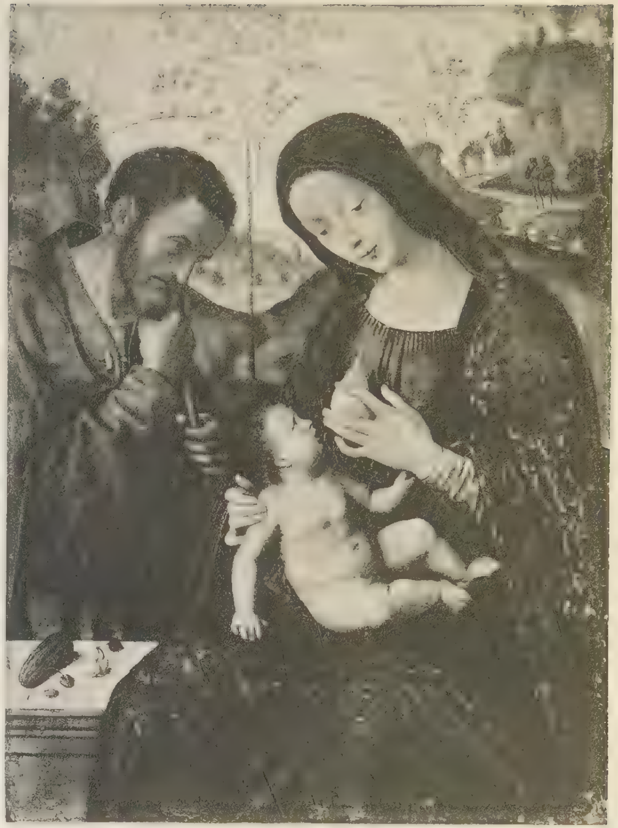
35 MYSTIC MARRIAGE OF SAINT CATHERINE

Oil on panel, arched top. H. 21⅝ in. W. 14½ in. (55 × 36.8 cm.)

The violet red colour motive of the Madonna's gown is repeated by the mantle of Saint Catherine; and the orange yellow of Saint Catherine's gown is repeated in the lining of the Madonna's mantle, and again in the mantle of the central angel, the sleeves of the left-hand angel, and the wings of the one on the right. The dark blue mantle of the Madonna is now black. The sky is a deep blue which grows lighter near the horizon. The central angel wears a robe of pale blue with collar and sleeves of violet red; his wings also are violet red. The angel on the left wears a pale violet robe. His mantle and his wings are olive green. The angel on the right wears a garment in part yellow green and in part red violet. The general tone of the architecture is brown.



35 BERNARDINO DI MARIOTTO



36 FRANCESCO ZAGANELLI DA COTIGNOLA

The picture at one time belonged to Count Augusto Caccialupi in Macerata, and appears as No. XIII in the catalogue of his collection, published in 1870. It is described as a standard and is attributed to Crivelli. On the opposite side was a picture of Saint Sebastian and Saint Thomas in Adoration, now in the collection of F. Mason Perkins. Mr. Perkins describes these saints as Saint Dominic and Saint Sebastian, and thinks that the two panels were originally bier heads. The Fogg Museum panel was sold in Rome in the Nevin sale in 1907. On the back of the panel is written: "From the Chateau of L'Abaddia." The picture was placed in this Museum in 1910.

The painting well illustrates the influences to which Bernardino reacted. The three angels above the main group of figures, somewhat stiff and lacking in spontaneity, probably were derived from Fiorenzo; the type of Madonna recalls Signorelli; while the Saint Catherine is modelled directly upon Crivelli's Saint Mary Magdalene in Berlin. The colour is rich, but somewhat metallic; the outlines are hard. The painter's interest in detail is seen in the marble pavement, in Saint Catherine's crown, in her jewels and those of the Madonna and Child. The picture is somewhat stiff and formal, revealing the hand of the provincial painter.

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FRANCESCO ZAGANELLI DA COTIGNOLA

About 1460 to 1531

Francesco di Bosio Zaganelli was born at Cotignola in the duchy of Ferrara in the latter part of the XV century. He was a pupil of Palmezzano of Forlì and in addition to Umbrian influence shows the influence of the Ferrarese school — especially that of Ercole Roberti and Costa — of the Venetian Rondinelli, and of the Bolognese Francia. With his brother Bernardino he worked in Cotignola until the death of Bernardino, about 1509. Then Francesco moved to Ravenna where he painted a large number of works. He died in Ravenna in 1531.

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36 HOLY FAMILY

Lent by Charles B. Perkins.

Oil on panel. H. $25\frac{5}{8}$ in. W. $18\frac{5}{8}$ in. (65.3 × 47.3 cm.)

The Madonna's gown is of red; her mantle, originally of blue has faded, especially over her knees, to a dark brown green. The lining of her mantle, once green, is now brown. Her hair is brown yellow and over it is a transparent kerchief. The Child's hair is brown. Saint Joseph's robe is violet red and his cloak red, similar in colour to the Madonna's gown. His hair and beard are brown. The landscape background has faded somewhat, and it presents a harmony of warm grays and greenish browns, save for a bit of dark red in the jacket of one of the two men standing near the camel and in the bundle over the shoulder of one of the men driving the ass. The distant mountains are of pale gray blue; the sky shades from pale blue to a pale pink at the horizon. The parapet on which the Madonna and Child are seated is yellow white, with a yellow brown base; the fruit is of shades of brown and rose.

The picture was bought by Charles C. Perkins in Italy some time between the years 1850 and 1860, and was placed on exhibition in the Museum in 1910 as an indefinite loan.

The painting illustrates especially the Umbrian element in Zaganelli's work. In the romantic background with its knights, rocks, feathery trees, and far distances, Zaganelli is close to Pintoricchio — indeed the picture was formerly attributed to Pintoricchio. The types also are Umbrian.

On the parapet by the Madonna and Child are cherries, apples, and a gourd. The apple and the gourd were often painted together by artists, notably Crivelli. The use of the gourd dates back to the wall pictures in the catacombs, where Jonah was represented as the type of the Risen Christ and the gourd as the symbol of the Resurrection. As the apple was the fruit of Eden which brought sin into the world, so the gourd represented the Resurrection which saved the world from the consequences of its sin.

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NORTH ITALIAN PAINTING

NORTH ITALIAN PAINTING

STRICTLY speaking, northern Italy consists of the whole region north of the Apennines, including Venice; but in connection with the history of painting, Venice is ordinarily regarded as a separate school, for the development of its art is somewhat distinct from that of Northern Italian art as a whole and much more definite. As a matter of fact, outside of Venice, there was no school in northern Italy which had a continuous development, and until the middle of the xv century there were few masters of conspicuous individual genius. There was always a tendency to import noted artists from abroad to execute the more important works. Thus the Florentines, Giotto, Uccello, Filippo Lippi, and Donatello, were all commissioned to work in Padua, and later on Leonardo was called to Milan.

In the xiv century the intercourse between the cities of northern Italy, in particular those of Lombardy, and the north of Europe seems to have been especially close, and a late Gothic style developed toward the end of the xiv century very similar to the International art of France and of Cologne. Grassi, Besozzo, and the Zavattari were the more important of these Lombard "Internationalists." Altichiero of Verona and his follower Jacopo d'Avanzi, who somewhat earlier painted the series of frescoes in the oratory of Saint George in Padua and one or two other works still extant in Padua and Verona, were also typically late Gothic painters in their combination of discursive naturalism and grace and charm of style. In the generation after Altichiero, Pisanello, also of Verona, a great medallist as well as painter, became the chief northern Italian representative of the International school. Pupil of the Umbrian, Gentile da Fabriano, whom he probably assisted in the Ducal Palace in Venice, he was one of the most charming of all northern painters. He was the keenest of naturalists, taking a particular interest in the representation of animals.

Giovanni da Grassi
ab. 1340–1398
Besozzo, active 1394–1442
The Zavattari
xv c., 1st half
Altichiero Altichieri
ab. 1330–1395
Jacopo d'Avanzi
xiv c., 2d half
Pisanello
ab. 1385–1455

Padua with its university was the chief centre of learning and culture in northern Italy during the xiv and early xv centuries. At first its more important art was the work of foreign artists, like

Giotto and Altichiero. Its native art in the XIV century was represented by Guariento, whose style was a meagre example of the Byzantine-Gothic, which prevailed so long in Venice and the neighbouring cities of the north that came less directly in touch with the more vigorous Gothic current. As Padua, however, had been a centre of humanism throughout the Middle Ages, it was peculiarly ready for the awakening of the Renaissance, which there, as in Umbria, came largely through Florentine influence. The invigorating influence of the sculptor Donatello, who came to the city in 1443, was of the greatest importance in forming the characteristics of the school.

Guariento active ab. 1338–ab. 1368

Paduan art in the Quattrocento was centred in the workshop or academy of Francesco Squarcione, who was more significant as a collector, antiquarian, and teacher than as a painter. His art and that of his scores of pupils, who came from all over the north of Italy, including Venice, was founded largely on a study of antique sculpture, combined with the inspiration derived from Donatello's works in Padua. A strongly sculpturesque point of view, shown in the keen interest in modelling of surface and the emphasis on hard metallic edge as well as in a liking for sculpturesque details of classical form, and a striving for the rendering of great intensity of feeling in posture and facial expression, were striking characteristics of the school. The style is thus to a considerable extent mannered and unnatural; poses of figures are distorted, facial expression tends toward grimace, draperies are metallic or cartaceous, the landscape is strangely barren and rocky, and bas-reliefs and garlands of fruit and flowers are superabundant. Nevertheless, within its limits, the style is in its best examples forceful and harmonious.

Francesco Squarcione 1394–1474

The greatest exponent and perhaps the principal founder of this Paduan style was Mantegna. He was one of the most individual and powerful painters of the XV century, and no doubt his presence in Squarcione's workshop accounted to a considerable extent for its stimulating effect on his fellow pupils. His influence was very widespread. He developed the scientific and plastic tendencies of Florence along special lines of his own, taking particular interest in perspective and foreshortening, but without ignoring possibilities of beauty and charm. Mantegna is notable not only as a painter but also as an engraver, and seven engraved plates are attributed to him. Impres-

Andrea Mantegna 1431–1506

sions from all but one of these will be found in the Print Room of the Fogg Museum.

It might be useful to think of Northern Italian art as composed of horizontal layers or strata, spreading out from various centres more or less completely, rather than divided vertically into local schools; for if we examine the art of the separate towns and cities we find little homogeneity running through the different periods, even in the work of the same artists, but if we examine all northern art at any one moment we are likely to find considerable likeness. Thus Squarcionesque painting had for a time great influence on the art of various towns to which pupils returned. The Squarcionesque stratum centred in Padua and took on a somewhat different aspect in different places according to the individual character of the various painters, but it spread out pretty completely over the whole of northern Italy. Foppa in Milan; Benaglio, Domenico Morone, Liberale, and Girolamo dai Libri in Verona; Girolamo in Cremona; Cosimo Tura, Ercole Roberti, and Zoppo in Ferrara; as well as Bartolommeo Vivarini and Crivelli in Venice: these were all, at least for a time, a part of the Squarcionesque or Mantegnesque stratum.

Vincenzo Foppa, ab. 1427–after 1502
Francesco Benaglio xv c., 2d half
Domenico Morone 1442– after 1503
Liberale da Verona 1451–1536
Girolamo dai Libri 1474–1556
Girolamo da Cremona active 1467–1483
Ercole Roberti ab. 1430–1496
Marco Zoppo ab. 1440–1498
Cosimo Tura ab. 1430–1495
Francesco del Cossa ab. 1435–1477
Lorenzo Costa 1460–1535
Francesco Francia ab. 1450–1517
Andrea Solario ab. 1459–ab. 1520

Among these, one of the most important was Cosimo Tura, pupil of Squarcione and founder of the Ferrarese school. In many ways his painting is mannered and bizarre, as in the angular folds of his drapery, but his figures are dignified and expressive, often intensely emotional. In subtle adjustment of colour design, he and his pupil Cossa are hardly surpassed by any other painters of the Renaissance.

In the next generation Umbrian influence, combined with Ferrarese, produced in Bologna the more sophisticated art of Costa and Francia.

Another stratum which extended as far as Milan, in the painting of Andrea Solario, was due to the influence of the late xv century Venetian painting, especially that of Alvise Vivarini. Solario later became a follower of Leonardo. Many painters in a similar way followed the vogue of different masters in their successive periods, beginning perhaps in the style of Alvise Vivarini, then imitating Giorgione and Titian, or perhaps Leonardo and even Raphael and Michelangelo, in turn.

A certain amount of Umbrian influence penetrated to Milan when Bramante, coming from Urbino, took up his abode there. It is notice-

Bramantino ab. 1460–1529

able especially in the work of Suardi, known as Bramantino, who is represented in the Boston Museum by an unusually lovely panel strongly suggestive of Umbrian quality. Later on, Leonardo became the dominating factor in all Milanese art, and almost all the Milanese painters, even Luini, who under the influence of earlier artists had developed a style of rare grace and charm, succumbed to the influence of Leonardo's exotic style, with its insistence on plastic modelling obtained by melting contours and blackened shadows, and its search for subtle phases of emotion.

Bernardino Luini ab. 1475–1531/32

Defendente Ferrari active ab. 1510–1535

Farther to the west, in Vercelli, painters like Defendente Ferrari showed the influence of Flemish and French XV century painting.

Correggio 1494–1534

Francesco Bianchi 1457–1510

In the High Renaissance the most significant northern artist was Correggio. His direct masters were Bianchi of Modena and Francia and Costa of Bologna, but he combined the style of XVI century Venice with the weaker sentimentality of Bologna, borrowing also something of Leonardo's exaggerated chiaroscuro and soft modelling. Possibly the signs of decadence in his work may also be attributed somewhat to Leonardo's influence. In his best work he is one of the most masterly painters of all time in his free and expressive handling and in his subtle adjustment of tones to achieve harmonious mellow light and to express existence in different planes forward and back.

Dosso Dossi 1479–1541

Romanino 1485/86–1566

Moretto da Brescia, ab. 1498–ab. 1554

Giovanni Battista Moroni 1520/25–1578

Among other North Italian painters of the XVI century Dosso Dossi of Ferrara came strongly under Giorgione's influence, and Romanino, Moretto, and Moroni of Brescia followed the methods of Titian and contemporary Venetian painters. Moretto and his pupil Moroni are among the finest portrait painters of the XVI century. They incline toward a more silvery tone than Titian or Tintoretto, but otherwise their paintings are practically Venetian both in mode and in technique.

Antonio Badile 1517(?)–1560

A similar silvery tone is found in the works of the XVI century school of Verona, which produced masters like Badile and his great pupil, Paolo Caliari. The latter is usually thought of, however, as belonging to the school of Venice, where he did his more important work, but where he was known as "Il Veronese."

Arthur Pope.

The North Italian paintings in the Fogg Museum will be found under Nos. 37–42 in this Catalogue.

Among the artists mentioned in the foregoing sketch the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: ANDREA SOLARIO, Portrait; BRAMANTINO, Madonna and Child; MORONI, Portrait.

Fenway Court: Attributed to SQUARCIONE, Madonna and Child; MANTEGNA, Madonna and Saints; LIBERALE DA VERONA, Madonna and Saint Joseph adoring the Infant Christ; COSIMO TURA, Circumcision (companion piece to Fogg Museum tondo, No. 37); FRANCIA, Madonna; BRAMANTINO, Three Saints; CORREGGIO, Venus; or, Girl with Thorn; MORONI, Portrait.

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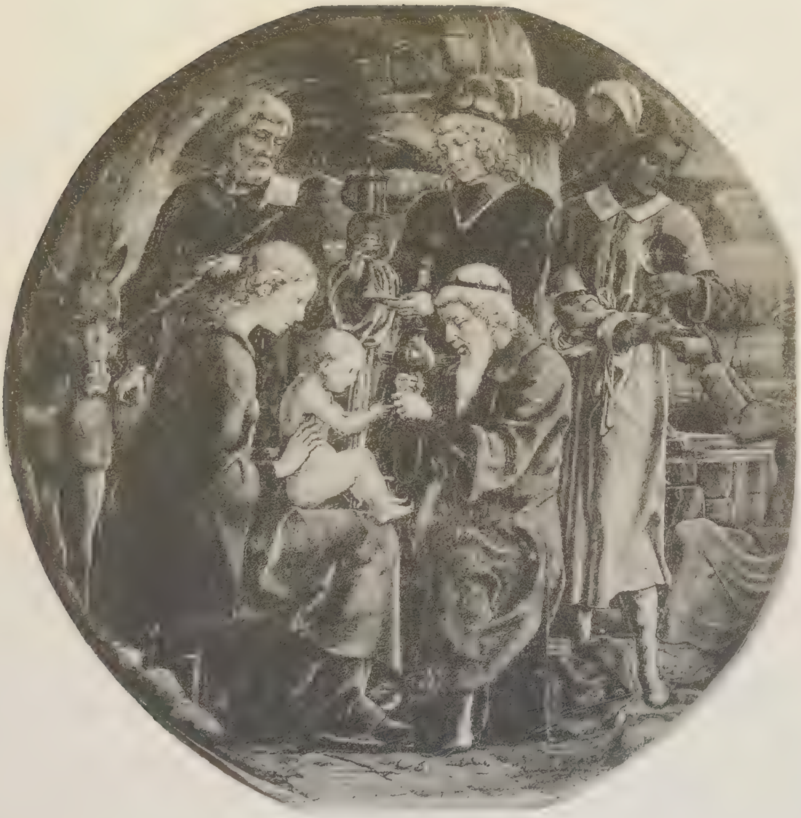
COSIMO TURA

About 1430 to 1495

Cosimo (Cosmè) Tura, the founder of the Ferrarese school, was born in Ferrara, probably in the early part of the year 1430. He was the son of a shoemaker, Domenico di Tura. Little is known of his earliest training, but records show that in 1451 he was employed by the Duke of Ferrara with the local master Galasso. He was absent from Ferrara from about 1452 to 1456, and it is probable that he spent most of this time in Padua, studying in the Squarcione workshop. During his absence from Ferrara he doubtless visited Venice also. The determining influence in his training was that of Padua, where he "drank deep" of the inspiration of Donatello and Mantegna. He may have had some share in the less important frescoes of the Eremitani Chapel. At some time he may have come under the influence of Pier dei Franceschi, deriving perhaps from him something of his sense of colour harmony and his feeling for monumental quality in design.

Tura returned to Ferrara in 1456 and in 1458 was appointed court painter; he held this position under Dukes Borso and Ercole d' Este until a few years before his death. His work for the Este family included a long series of paintings of religious and profane subjects, of portraits, of designs for tapestries, furniture, and silver plate, and decorations for court festivities and tournaments. Between the years 1465 and 1467 he was absent from Ferrara at Mirandola, where he decorated the library of Francesco Pico, the father of Pico della Mirandola. Tura returned to Ferrara in 1467; and there he spent the rest of his life, save for a short visit to Venice and Brescia in connection with a commission from Duke Borso to decorate his chapel in Belriguardo, and a second visit to Venice in connection with a commission from Duke Ercole for a silver service designed by Cosimo and executed by a Venetian goldsmith in honour of the marriage of the Duke to Leonora of Aragon. Tura's official connection with the court ended about 1485. He died in 1495.

Tura is represented in this country by the panels in the Fogg Museum and in the collection of Mrs. John L. Gardner, Boston; by two small panels of Saint John the Baptist and Saint Peter in the John G. Johnson collection, Philadelphia; by the portrait of Duke



37 COSIMO TURA

Borso d' Este in the Altman collection of the Metropolitan Museum; and by a Madonna and Child in the collection of Mr. and Mrs. Harold I. Pratt, New York.

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37 ADORATION OF THE KINGS

Tempera on panel. H. 15¼ in. W. 15⅛ in. (38.8 × 38.6 cm.) Visible surface, tondo.

The Madonna's mantle is of a peculiar neutral blue; the high light, as is often the case with Tura's draperies, is of a silvery quality and is blue green in colour. The shadows are of a greenish blue turned brown in parts with age. A rose red, almost a red violet, appears not only in the mantle of the kneeling king but in the sleeves of the Madonna's gown and the collar and sleeves of Saint Joseph's tunic, and a fainter echo of this same colour appears in the subdued rosy light in the sky near the horizon showing under the dark blue green clouds, and in the sleeves and cap of the Ethiopian king. Saint Joseph and the fair-haired standing king both wear tunics of deep blue green, almost black, and this same colour appears in the sleeves of the kneeling king. The strongest colour note in the picture is the vermilion mantle of Saint Joseph. The drapery of the Ethiopian king and of the figure kneeling before him as well as the under tunic, the drapery over the right arm, and the cap of the standing king are of a warm yellowish brown. This colour appears in a variety of skilfully graded tones, many of them verging towards green, in the rocks, the shoes, the presents offered to the Infant Christ, and in the hair and flesh tones of all except the Ethiopian king, thus giving a harmonious unity to the picture.

The panel belonged at one time to the Santa Croce family, Rome, and later was in the collection of the Contessa di Santa Fiora, Rome. It was placed in the Fogg Museum in 1905.

The picture was formerly considered to be one of a series of five tondi which formed parts of the altarpiece of Saint Maurelius in San Giorgio fuori le Mura at Ferrara. Two of the series were thought to be the Trial and Martyrdom of Saint Maurelius, now in the Ferrara Gallery; and the other three, the Circumcision, in the collection of Mrs. John L. Gardner, Boston; the Adoration, in the Fogg Museum; and the Flight into Egypt, in the collection of Robert H. Benson, London. The theory that the five tondi formed one series has now, however, been discarded, and Dr. Venturi and Dr. Schubring have published the three tondi belonging to Mrs. Gardner, to Mr. Benson, and to the Fogg Museum, and representing scenes from the life of the Madonna, as forming one series. Similar types are used in the three panels; the same Saint Joseph appears in all; there is a close resemblance between the Madonnas in the Fenway Court and the Fogg Museum panels, and between the Saint Simeon of the Fenway Court panel and the kneeling king of the Fogg Museum Adoration.

The types, though reminiscent of the Paduan school, are somewhat less gaunt and hollow-eyed than is usual in the pictures of these northern masters; the Madonna is youthful and comely, lacking the excessive plainness which often characterizes the figures of the realistic Tura. The drapery is somewhat complicated and metallic, though less so than is customary with the school. The background is a naturalistic representation of the geologic formation which the masters of Padua and Verona delighted in portraying.

The incident of the Adoration of the Magi is related only in the Gospel of Saint Matthew, and there very briefly, but many legends grew up around the Magi and Kings from the East. The number of the Magi was at first indeterminate, but about the IV century the number three became general. It was not until the v and vi centuries that the Magi became Kings, and not until the x century were they represented as crowned Kings. The Magi were for the first time pictured as of different ages, an old man, a middle-aged man, and a young man, in an eastern manuscript dating from about 550. During the Middle Ages the exact age of each was given — the eldest was sixty, the youngest twenty, and the other forty years old. Their names, the Latin forms of which were Jaspar — later Gaspard — Balthasar, and Melchior, first appeared in a Greek vi century manuscript. A passage attributed to Bede, quoted in Mâle's Religious Art in France, xiii century (p. 214), states that "Melchior, an old man with long white hair and a long beard . . . offered gold, symbol of the divine kingdom. The second, named Caspar, young and beardless, with a ruddy countenance . . . honoured Christ in presenting incense, an offering pointing to His divinity. The third, named Balthazzar, with a dark skin and a full beard, testified in his offering of myrrh that the Son of Man must die." It was not until the xiv and xv centuries that artists represented the third King as a negro, in accordance with the teachings of the theologians that the three Kings represented the three races of mankind coming to render homage to the Christ Child. The subject of the Adoration of the Magi was a favourite one with artists, particularly in the xv century, as it lent itself to the richest and most elaborate treatment. The early legends asserted that Saint Joseph did not appear, but in representations dating from the xv century he is almost invariably present.

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FOLLOWER OF FRANCESCO DEL COSSA — PERHAPS LEONARDO SCALETTI

Active from 1458 to before 1495

Francesco del Cossa (1435 (?)–1477) was a pupil of Cosimo Tura and was influenced by Pier dei Franceschi and by Mantegna. With Ercole Roberti he founded the Bolognese school. Among his followers was Leonardo Scaletti of Faenza, member of a family of painters and architects, who has been suggested as the possible painter of the Fogg Museum panel. His name appears for the first time in Faenza records under date of June 9, 1458. An account book of the Servite order records payments made to him on September 30, 1475 and on June 1, 1483, for painting done for the order. Scaletti died before 1495. He shows Veronese influence as well as Ferrarese characteristics. Mr. Berenson attributes to him the Madonna and Saints, dating from 1484, and the Portrait of the young Astorre Manfredi kneeling before Saint Bernardino da Feltre, both in the Faenza Gallery; and a picture in Fenway Court — Catherine Sforza praying at the Tomb of a Saint.

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38 YOUTH SALUTING A KING

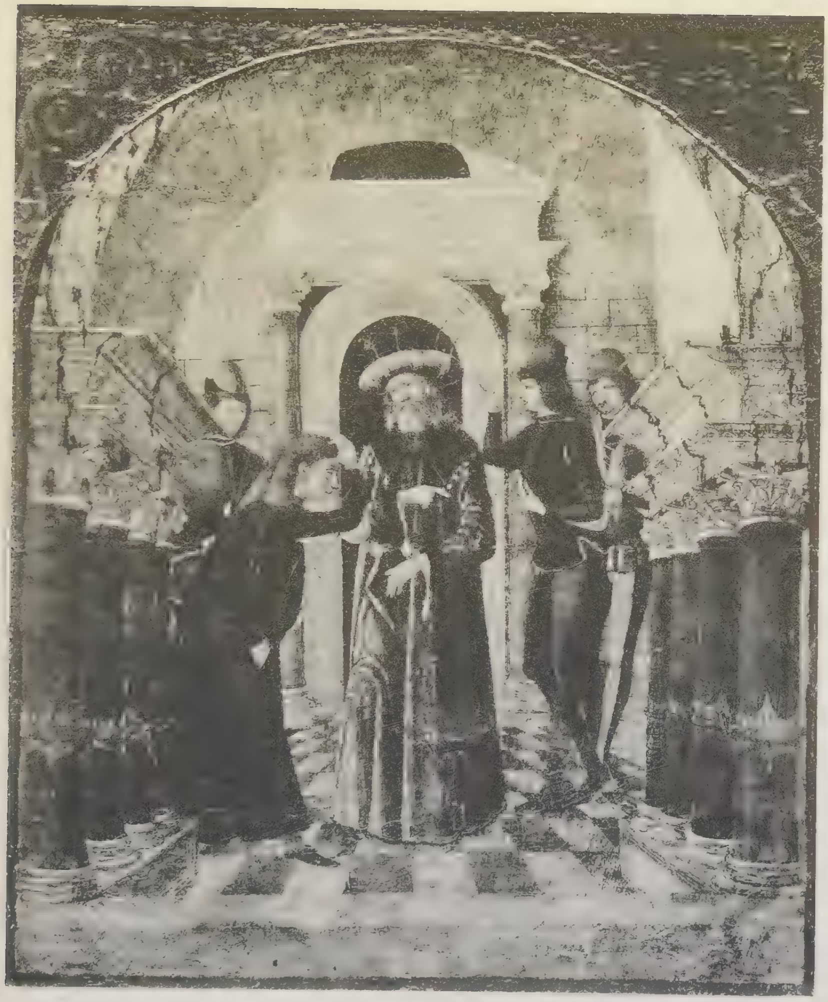
Tempera on panel. H. 20½ in. W. 17⅛ in. (52 × 43.5 cm.)

The king is dressed in a neutral red violet gown with collar and cuffs of black velvet. The red violet is repeated in the doublet of the second youth on the right and also in the cap of the second youth on the left. The black is repeated in the tunic of the youth saluting, in the striped hose and under tunic of the second youth on the right, in the hose of the figure next the king on the right, and in the brims of two of the caps. The columns on either side, alternating black and red, repeat these colours, the red being nearer the foreground on both sides. Bright vermilion occurs in the cloak of the youth in the background on the left, the collar and stocking of the youth saluting, and in the sleeves, cap, hose, and shoes of the first figure on the right, and the cap of the youth behind him. The doublet of the youth just to the right of the king and the mantle of the youth saluting are of a dark green. The columns on each side of the door behind the king are of a neutral red orange as are the king's shoes. The prevailing tones of the architectural setting are yellow and brown, punctuated by the black of the door and the arch over the door. In the two upper corners of the panel is a scroll decoration on a black ground.

The picture was bought by the Misses Williams of Salem during their residence in Italy between 1860 and 1872. It was placed on exhibition in the Fogg Museum in 1915, and in 1916 it was purchased and given to the Museum by Dr. Denman W. Ross.

The panel shows a certain rigidity characteristic of the north, as well as the northern interest in polychrome architectural settings. Several critics have felt that the picture belongs to the school of Ferrara, and more than one has tentatively suggested Scaletti. Mr. F. Mason Perkins, judging by a photograph which is none too good, suggests that the panel may be by the same Ferrarese master who painted two pictures in the Brera, No. 226, which Professor Venturi attributes to Agnolo degli Erri. Even if not by Scaletti, the panel appears to be of the school of Cossa.

A panel formerly in the Sedelmeyer collection (No. 162 in the catalogue of the third sale, June 3, 4, 5, 1907), representing the Martyrdom of Saint Bosone, bears a striking resemblance to the Fogg Museum picture. The architectural backgrounds in the two pictures are very similar, both having colonnaded courts, although the architecture of the Sedelmeyer panel is in better proportion to the figures than that of the Fogg Museum panel. In both pictures the youths wear doublets, hose, and caps of red and black, and the attitudes, gestures, and general treatment of the figures are almost identical. The measurements of the two panels are practically the same, the



38 FOLLOWER OF COSSA, PERHAPS LEONARDO SCALETTI

Sedelmeyer panel measuring 52 cm. in height and 46 cm. in width. According to the catalogue this panel also has a scroll decoration on a black ground in the corners. The two panels are so similar in every way that it seems as if originally they must have belonged together.

MENTIONED

American journal of archaeology. Jan.–March, 1918. 2d ser., xxii (1), 97.
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ANDREA SOLARIO (?)

About 1459 to about 1520

Andrea Solario was a painter of the school of Milan; he combined Lombard training with the Venetian influence of Alvise Vivarini, the influence of Antonello da Messina — derived perhaps through Alvise, perhaps from contact in Venice with Antonello's work — and the influence of Leonardo. In his later work he shows Raphaelesque traits. He probably received his earliest training under his brother Cristoforo, a sculptor. He went to Venice with his brother in 1490, remaining there until 1493; and from 1507 until 1509 he was in France at work on the decoration of the chapel of the Cardinal Georges d' Amboise, in the Château de Gaillon. Little is known of the last years of his life. He died probably about 1520.

In addition to religious subjects Solario painted a number of portraits in which he shows the influence of Antonello in his approach to the total visual effect of nature.

Solario is represented in this country by a Madonna and Donors, a Bust of a Man in Prayer, and an Ecce Homo in the John G. Johnson collection, Philadelphia; a Portrait of a Man in the Boston Museum of Fine Arts, strongly Venetian in character; a Portrait in the Metropolitan Museum; and a Madonna with Saint Roch, in the collection of John M. Longyear, Boston.

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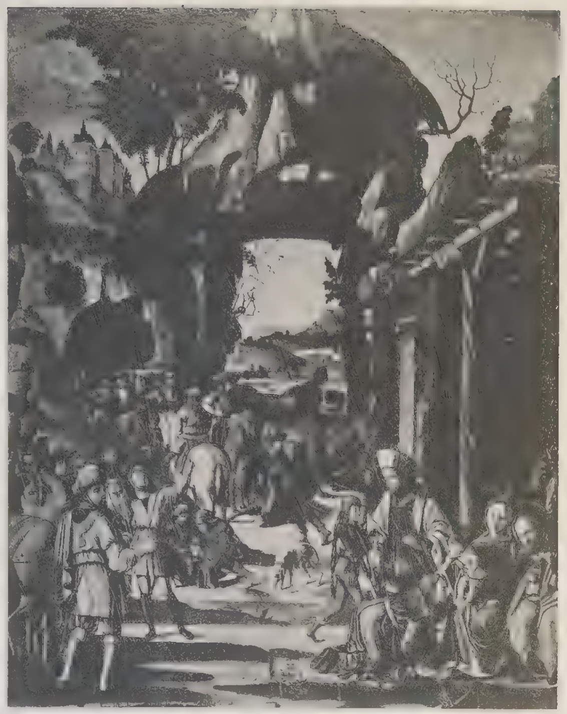
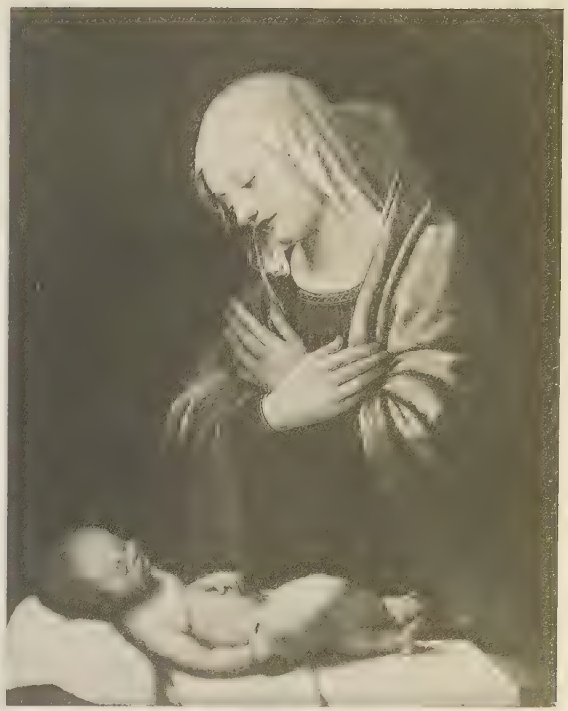


40 MARCELLO FOGOLINO (?)



39 ANDREA SOLARIO (?)

9 MADONNA AND CHILD

Lent by John Thaxter.
Oil on canvas. H. $20\frac{1}{4}$ in. W. $16\frac{3}{8}$ in. (51.5 × 41.7 cm.)

The Madonna in a rose red gown has a brilliant greenish blue mantle with an orange yellow lining. Over her head is a white kerchief similar to the white sheet in which the Child is lying. The background is black.

The picture was placed in the Museum in 1913 as a loan.

The painting may have come originally from the hands of Solario, but has suffered so that the attribution is now uncertain.

MARCELLO FOGOLINO (?)

Active from about 1519 to 1548

Marcello Fogolino was born in Friuli, at San Vito, probably about 1470. He was active from about 1519 to 1548, working chiefly in Vicenza, Pordenone, and Trent. He was influenced by Giovanni Speranza of Vicenza and later by Pordenone. He shows also certain Raphaelesque traits, perhaps brought into Friuli by Giovanni da Udine. His paintings are rare. Among his extant pictures are the Madonna and Child and Saints, now in the Berlin Gallery; the Madonna and Child, in the Poldi-Pezzoli Gallery, Milan; and the Adoration of the Magi, at Vicenza.

Fogolino was also an engraver. Seven plates, impressions of which are very rare, are known to be by him. In them Fogolino followed the technical processes of the Campagnolas.

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40 ADORATION OF THE KINGS

Oil on panel. H. $45\frac{3}{4}$ in. W. $35\frac{5}{8}$ in. (116.2 × 90.6 cm.)

The strongest colour in the picture is in the extreme right-hand corner in the rich red lining of Saint Joseph's mantle, which covers most of his form. This colour is carried into the picture by means of the Madonna's hood, the tunic of the standing king—though this appears wholly in the shadow—the hose of the boy next him, and then in smaller and paler forms in the band around the head of the ox, the bridles, saddles, and trappings of the horses, and in the shoes and garments of one or two of the figures on the left. The colour of the lining of the Madonna's mantle, a curious neutral violet red, also recurs through the picture, appearing in the mantle of the Ethiopian king, the tunic of the youth next him, and in smaller measures in the turbans and garments of various other figures, as well as in a darker value in the mantle over Saint Joseph's right shoulder and in his hood and gown.

These dominant colours are foiled by the other colours on the principal figures in the foreground. The Madonna wears a bluish green gown; the kneeling king is clad in a yellow brown garment, and the king standing next him wears a mantle, red in the shadow and yellow in the light, with a shining cream coloured lining and headgear. The boy next him wears jacket and shoes of blue green like the Madonna's gown. On the left, the Ethiopian king wears a bright tunic, yellow in the light, red in the shadow; his turban is pale blue embroidered with red. His breeches are grayish blue and his boots are yellow. The sky is blue merging into yellow at the horizon. The prevailing tones of the rocks and the clouds are yellow brown, contrasting with the cool gray green shed on the right and the castle on the hill at the left. The ground is of a grayish yellow with heavy neutral shadows; the foliage is a greenish brown and the distant hills a neutral bluish green.

This picture has strong contrasts of light and shade. The artist illuminated certain portions with a powerful light relieved against the dark surroundings. The principal light spots in the foreground are the faces of the Holy Family and the faces and garments of the three kings; in the middle distance the dog lapping from the pool and the white horse among the attendants; and in the background, the luminous sky seen through the arch and the illuminated portions of the rock standing out against the dark mass in shadow.

The painting came from the collection of the Duca di Galese, and was placed in the Fogg Museum in 1899.

William Rankin was the first to attribute the picture to Fogolino on account of its general similarity to the Adoration of the Magi by this master in Vicenza. Mr. Perkins agrees with this view. The painting shows evidence of an influence from the north of Europe. On the back are two rather blind inscriptions, one of which seems to read: "Luca di Olanda." Above that is written: "Almagiis (?) Gierolomo Padovani Bolognia." It is curious to find the names of Lucas van Leyden and Girolamo Sordo on the back of the same picture. Girolamo Sordo, more commonly known as Girolamo Padovano or del Santo, was a prolific painter whose works have largely disappeared and who has been nearly forgotten. He was employed as early as 1518 and died in the latter half of the XVI century. It is difficult to know who wrote the inscriptions on the picture and whose guesses they represent.

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American journal of archaeology. April–June, 1900. 2d ser., iv (2), 285. (School of Ferrara.)
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ANTONIO BADILE (?)

1517 (?) –1560

Antonio Badile, a painter of the school of Verona, was born in that town in 1516 or 1517. He was a pupil of Caroto, and was influenced by Francesco Torbido and Brusasorci of Verona, and by the Venetian school, especially Titian. He painted many portraits and representations of religious subjects, but his greatest claim to importance is the fact that he was the master of Paolo Veronese. He was one of the first of the Veronese masters to break away from the old dry manner and to approach the freer, broader handling of the later XVI century.

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41 PORTRAIT OF A LADY

Oil on canvas. H. 49 in. W. 41½ in. (124.4 × 105.4 cm.)

The tonality of the picture is a silvery gray. The lady is represented in a gown of dark olive green and silver brocade; the sleeves and front of her bodice are creamy white. She wears a string of pearls and pearl ear-rings. Her hair is neutral brown. The strongest colour and almost the only colour in the picture is the table-cloth, painted with the same quality of red violet that Tintoretto loved to use. The background behind the lady is of a warm greenish brown growing cold as it approaches the shadow, and a similar colour scheme is used for the dog. The general tone of the sky and landscape is a yellowish brown, and the trees in the middle distance are a greenish brown.

The portrait was bought at the Blakeslee sale in 1915 and placed in the Fogg Museum as a loan.

On a label, probably modern, on the back of the picture is written: ". . . Leonora de Toledo Daughter of Don Pedro de Toledo, Viceroy of Naples . . . Grandi of Spain, Married Cosimo de Medici 1st Duke of Tuscany." Eleonora of Toledo was married to Cosimo in 1539 and died in 1562. Vasari tells us that "for the nuptials of the most illustrious Lady Leonora de Toledo, wife of Duke Cosimo," Bronzino "painted two stories of chiaroscuro in the court of the

Medici Palace," and that the Duke, "perceiving Bronzino's ability, commanded him to begin a chapel for the Signora Duchess, a lady excellent above all who have ever lived, and whose infinite merits render her worthy of eternal praise." Bronzino painted more than one portrait of this lady. The portrait in the Fogg Museum does not appear to bear any relation to the representations of Eleonora by Bronzino.

It appears from another label on the back that the picture belonged to Mr. Farrer, who evidently lent it to the Winter Exhibition of Old Masters, Royal Academy, London, 1884. The picture appears in the catalogue of that exhibition as follows: "157. Frederick W. Farrer, Esq. Attributed to Paolo Veronese. Three-quarter figure, life-size, standing slightly to l., nearly full-face; her r. hand rests on a dog, which is standing on a table; in the background a wall; landscape seen through a window to l. Canvas, 49 by 41 in." In the Athenaeum for January 26, 1884, is a review of this exhibition, which states that the painting was attributed to Paolo Veronese "and evidently . . . owes much to that master, whose predilection for olive and silver brocade, and the warm, rich golden buff underpainting of the carnations, is distinct." It further states that "the picture is almost good enough for Paolo, and, apart from considerations of costume and the like, it is rather too good for F. Zucchero, whose work it much resembles."

Another label on the back mentions Lady Ashburton. It is possible that it was once in her collection. It later came into the possession of T. J. Blakeslee of New York, and appears as No. 33 in the catalogue of his pictures sold in April, 1915. Dr. Osvald Sirén, who prepared the catalogue for this sale, attributed the picture without a question to Badile, and mentioned its close affinity of style with Badile's two portraits in Vienna.

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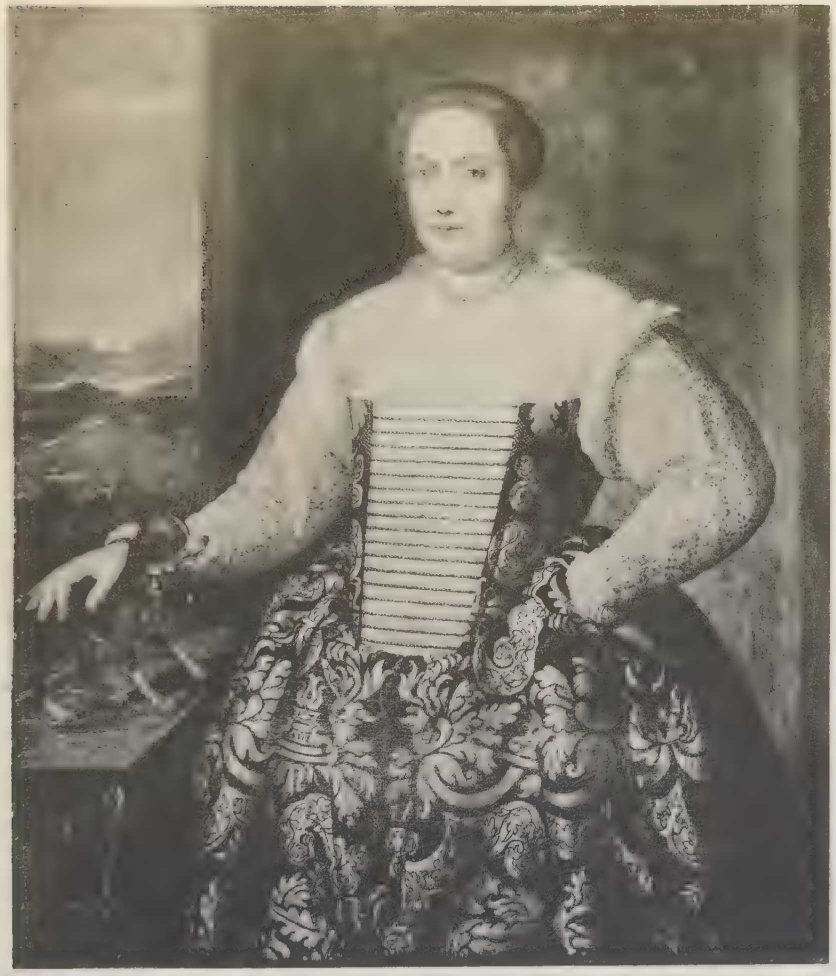

41 ANTONIO BADILE (?)

NORTH ITALIAN SCHOOL — PERHAPS PIEDMONTESE

Early XVI century

42 HOLY FAMILY

Tempera on panel. Tondo. Diameter, 33⅛ in. (84.1 cm.)

The Madonna, in a rose red gown and dark blue green mantle lined with green, kneels before the Child. A transparent white veil is draped over part of the Child's body. Saint John, clad in a hairy garment, kneels close to the side of the Infant Christ. He is wrapped in a rose red cloak, which might almost be the continuation of the Madonna's gown upon which the Child is lying. Saint Joseph is just behind the two youthful figures, his head leaning against his hand. His mantle, yellowish in the lights, a pale red in the shadows, covers most of his dark gown. Two shepherds are behind the Madonna; the nearer one is dressed in brown and the farther one in a rather bright blue green. His cap is bright red and his hose are brown. The stable walls are gray and the thatched roof is yellow brown, similar in colour to the hair of all the figures, except that of the white-bearded Joseph and the black-haired shepherd on the extreme right. In the distance are warm gray hills and a village with red tiled roofs.

The tondo was given anonymously to the Fogg Museum in 1912.

The picture is a crude provincial or eclectic painting, which suggests Florentine and possibly Umbrian influence and was perhaps executed by some painter of the Piedmontese or other North Italian school.

VENETIAN PAINTING

VENETIAN PAINTING

IN Venice, which had formerly been almost a part of the Eastern Empire, painting was naturally slow in abandoning the Byzantine tradition, and a general liking for a rich, often somewhat heavy golden tone seems to have been a permanent inheritance from the splendour of gold and enamel of the early mosaics and jewelled altarpieces. The XIV century was marked by a general transition from the Byzantine to the Gothic style, the beginning of which is represented by the works of the earlier masters of the century, like Paolo and Lorenzo.

Paolo Veneziano xiv c., 1st half
Lorenzo Veneziano active middle of xiv c.

Guariento of Padua, who later in the century painted in the Ducal Palace a large fresco of Paradise, covered afterward by Tintoretto's canvas of the same subject, reveals to some extent the influence of Giottesque art, while Niccolò di Pietro's Madonna and Angels, painted in 1394, though perhaps not an extraordinary performance, shows in the drawing and modelling of the figures and draperies a completely Gothic quality.

Niccolò di Maestro Pietro, active 1394–1409

In the XV century the development of Venetian painting depended much on foreign influence. No doubt the Venetian rulers felt that their own art was somewhat provincial and behind the times, as compared with that of the mainland, for early in the century they called Gentile da Fabriano and also Pisanello to paint in the Ducal Palace. Gentile painted there from 1409 to 1414 and Pisanello at that time or soon after. Gentile was trained in the traditions of the later Gothic painting—the International style—and his art was representative not only of Umbria but of Europe at the time. His influence on Venetian art was therefore distinctly broadening. Jacobello del Fiore and Giambono are striking illustrations of its effect; and Jacopo Bellini, the father of the famous Giovanni and Gentile, as well as father-in-law of the Paduan Mantegna, was a direct pupil of Gentile da Fabriano and possibly also of Pisanello.

Jacobello del Fiore ab. 1370–1439
Michele Giambono active 1420–1462
Jacopo Bellini active 1430–1470
Gentile Bellini 1429–1507

Jacopo Bellini came also under the sway of another important outside influence, that of the Renaissance art of Padua. This was of especial importance about the middle of the XV century. Jacopo, however, although he was interested in classical things, as is shown in the drawings of classical architectural details and ancient statues and of large palaces of more or less Renaissance pattern, always treated these in the discursive manner of the Gothic naturalist. His interest in them was one of random curiosity, like his interest in monkeys and bears. He remained a Gothic painter. Jacopo was the founder of one of the large workshops of Venice, which was carried on later by his sons. The painters of this workshop made a specialty of histories, large pictures with many figures, of subjects like scenes from the lives of various saints, employed as decorations of the walls of the Ducal Palace or the various Scuole.

Antonio da Murano
active
1440–1464
Giovanni d'Alemagna
active
1440–1450

The chief rival workshop was that of the Vivarini on the island of Murano. The Vivarini made a specialty of altarpieces, or anconae, usually composed of a large number of panels with single figures on a gold ground, placed in an elaborate Gothic frame. The founder of this workshop, Antonio da Murano, with his partner Giovanni d'Alemagna, carried on the manner derived from Gentile, but somewhat over-enriched, well into the century. Antonio's younger brother, Bartolommeo, displaced Giovanni as partner about 1450, and he with his nephew Alvise continued the workshop with many of its traditions through the century. Their style was modified, however, according to the influences prevailing in Venice in the latter part of the century.

Bartolommeo Vivarini
ab. 1431–1499

Carlo Crivelli
1430/40–
after 1493

After the middle of the XV century the late Gothic manner of the followers of Gentile and Pisanello gave way to the influence of Squarcione and Mantegna of Padua. Bartolommeo Vivarini and Carlo Crivelli were among the chief exponents of this influence, and they followed it much more thoroughly than did Jacopo Bellini. Bartolommeo combined the rich ornamental quality of Venetian art with the more plastic character of Paduan painting, emphasizing the bony structure of the figure and the ungainliness of pose. He showed also a strong liking for the intense emotionalism which Paduan art derived from the Florentine sculptor Donatello. Crivelli developed these characteristics into a still more extreme style which became at times a somewhat exotic mannerism. His use of elaborate gold ornament, frequently modelled from the surface of the panel in low relief, produces at times a somewhat confused, though richly decorative effect. Leaving Venice for the Marches in 1468, he did not come under the influence of the later changes wrought in the Venetian style, but developed what may be called the mid-fifteenth century Venetian manner to a degree of perfection not attained by any other master. In works of the last quarter of the century, as in the Pietà of 1485 in the Boston Museum, he continued to paint in the manner which had been abandoned for some years by the painters of Venice.

Antonello da Messina, ab. 1444–ab. 1493

Painting in Venice itself underwent a great change in mode and technical method with the introduction of the Flemish oil process and the mode of representation which accompanied it. The chief instrument in effecting this change was probably Antonello da Messina, who came to Venice in 1474 or 1475. He had been trained in the Flemish methods in Sicily or in Naples, possibly under Flemish masters. Vasari was probably in error in saying that he visited Flanders. Painting in Venice, as in the rest of Italy, had up to this time been mainly in the mode of relief more or less in imitation of the idea of sculpture in relief. There had been little attempt to express by the tone relations effect of existence in atmosphere beyond the plane of the picture, and there had been little regard for effect of light and shade except as bringing out the modelling of the separate fields. The most important painting which Antonello executed in Venice, the large altarpiece for San Cassiano, has unfortunately been lost, but the revolutionary character of the art he introduced into Venice may easily be seen in the Saint Jerome in the National Gallery, London, or in the Saint Sebastian in Dresden. Henceforth most Venetian paintings were in a more developed mode, which included expression of light effect and atmosphere, and they were usually executed in oil. At first the Flemish oil method or a simple adaptation of it, with a white ground on panel, was employed, but in the XVI century a canvas with a dark ground served as a foundation in further developments in method and mode. Antonello's style was immediately imitated by many Venetian painters, especially closely by Alvise Vivarini and more particularly in his portraits. Alvise also served as a master to hand on the new traditions to fresh pupils.

Alvise Vivarini active 1461–1503

Giovanni Bellini ab. 1430–1516

The greatest master of the last part of the XV century, however, was Giovanni Bellini. Born about 1430, he was trained first of all in his father's workshop, but came into close contact with the Paduan painters, particularly with his brother-in-law Mantegna. Bellini's earlier works show clearly the influence of the elaborate sculpturesque manner of Squarcione and Mantegna, but even in some of these Bellini showed a power for expression of existence in space and atmosphere, which he developed much more fully in the works of his mature period, and which he seems to have transmitted to his pupils Giorgione and Titian. Bellini sums up the whole history of Venetian painting from 1450 to the time of his death in 1516, and would do so still more completely for us if his larger histories had not been destroyed, for he changed his style readily to follow the latest developments and even became to some extent a follower of his own pupil Giorgione. His works, like those of other followers of the Paduan influence, are intensely emotional, but they are more restrained, less exotic and mannered than those of Bartolommeo Vivarini and Crivelli. They are not intellectual like Florentine pictures, but broadly human in their appeal. His figures are stately and dignified, though capable of deep feeling; they are expressive of the devotion — to State, to Church, to cause — which was one of the noblest qualities of the great Venetian statesmen and admirals.

Marco Basaiti
ab. 1470–1527
Cima da
Conegliano
1460–ab. 1517
Bissolo
1464–1528
Catena, active
1495–1531
Rondinelli
active ab.
1480–1500
Lazzaro
Bastiani
ab. 1425–1512
Carpaccio
active
1478–1522

The Vivarini and Bellini workshops produced a host of other artists, all working at the end of the XV and the beginning of the XVI century. Some of them, like Basaiti and Cima, were pupils of Alvise, but they were influenced also by the Bellini. Others, like Bissolo, Catena, and Rondinelli, were direct followers of Bellini. A few of them continued to paint in the Venetian manner of the last quarter of the XV century well into the XVI century, but many followed the Giorgionesque or the Titianesque vogue.

Alongside of the Vivarini and Bellini workshops existed a third of great importance, that of Carpaccio. Carpaccio, who was possibly a pupil of Lazzaro Bastiani, was influenced by Gentile Bellini. Gentile devoted himself principally to large histories, and Carpaccio also made these his speciality. Several series of these, among them scenes from the lives of Saint Ursula, Saint George, and Saint Jerome, have been preserved. They continue the naturalistic traditions of the earlier histories, like those no doubt of Jacopo Bellini, but in a more advanced mode. Carpaccio had a fine sense for comedy and his paintings are full of delightful bits of acting which show his keen observation of human nature.

In the early part of the XVI century a new phase of Venetian painting, intensely lyrical in spirit, singing the praise of youth and beauty and love, delighting especially in the charms of landscape and pastoral life, but accompanied by a note of plaintive sadness, was introduced under the guidance of Giorgione. The lyrical quality of this art was referred to at the time as "il fuoco Giorgionesco." Giorgione's treatment of classical themes, like Bellini's treatment of religious subjects, was, as opposed to the intellectual style of the Florentines, distinctly human, sensuous, and passionate. The suggestion of music by means of figures represented as playing on musical instruments was often used to heighten the sensuous effect. Giorgione's influence on contemporary artists was evidently well-nigh overpowering, for they almost all imitated his manner, at least for a time, and some so successfully that the question of authorship of works of this school has been one of the most puzzling problems with which modern criticism has had to deal. At any rate, Sebastiano del Piombo, Titian, and Palma Vecchio, the most important painters of Giorgione's own generation in Venice, each went through a distinctly Giorgionesque phase, and hardly any painter of Venice or its neighbourhood escaped his influence.

Giorgione
1478–1510

Sebastiano
del Piombo
ab. 1485–1547
Palma
Vecchio
1480–1528

Titian was, after Giorgione's death in 1511, the supreme master of the new generation. Although he began in the lyrical manner of Giorgione, the work of his mature period is essentially dramatic, sometimes achieving great heights in the realm of tragedy, or at other times revealing a delightful vein of comedy. Occasionally he was somewhat melodramatic, sometimes perhaps rather dull. His whole art, like that of his fellow painters, depended intimately on the new technical method, which was developed by the Venetians in the XVI century and differed materially from that of preceding Venetian masters. It consisted of painting on canvas which was prepared with a dark ground, instead of on the white gesso ground used formerly. The lights were heavily loaded, the darks painted more thinly, and much expression was obtained by the variations in the quality of the surface. The final colour was obtained by glazing in transparent pigments over an opaque underpainting which was typically in red, white, and black, giving distinctions only of relative warm and cool tone. The peculiar richness and depth of surface, in particular the translucency and warmth of flesh tone, of the great Venetian masters can be achieved in no other way. All the Venetians of the XVI century adopted this general method of painting. It was also adopted

Titian
1477–1576

by other artists in Italy and by many in foreign countries, and with certain variations it survived through the XVIII century and on into the early part of the XIX century, as in the works of the English and American portrait and landscape painters.[1]

Titian employed this manner with great ease and freedom of handling, and also with great expressiveness in the rendering of textures and in the clear indication of planes. He was also a consummate designer, especially in works on a moderate scale with not too many figures — he was sometimes not so successful in compositions with large numbers of figures. His portraits are among the greatest of all time, distinguished for directness and nobility of characterization and simplicity and sureness of handling.

Lorenzo Lotto 1480–1556

Lotto was another Venetian of the same generation as Giorgione and Titian; but he was trained in the Vivarini workshop, and although he was influenced by Giorgione and Titian, the fact that he worked a good deal away from Venice, for some time in Rome where he was affected by Raphael, and still longer in Bergamo, may account for an eclectic and somewhat provincial quality in his work. He was at the same time markedly individual in his conceptions. Beside the simplicity of Titian, many of his compositions seem overwrought. A liking for elaborate detail and something of a sentimental restlessness suggest a curious spiritual kinship with some of the Pre-Raphaelites of the XIX century.

Paris Bordone 1495–1570
Polidoro da Lanciano 1515–1565
Tintoretto 1518–1594

In the middle of the XVI century all the younger painters were affected to a greater or less degree by the ruling master, Titian. Among his direct pupils or imitators were Bordone and Polidoro, who reflected but feebly the glory of the master. Tintoretto, on the other hand, was a painter of outstanding individual genius. Though brought up in the Titian tradition, he was largely self-trained, and he modified the technical procedure of Titian to suit his own needs of more rapid and summary handling, not always quite happily from the standpoint of colour and quality. He was more serious minded than Titian and dwelt constantly on the tragic elements of his themes. These were mainly religious, as in the paintings in the Scuola di San Rocco, but even his paintings of slighter classical subjects, like the Diana, or the Bacchus and Ariadne, reveal the same gravity of thought.

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[1] This may be seen in the painting of Monmouth before King James II, by Copley, in the Fogg Art Museum, and in the portraits in Memorial Hall and the Faculty Room, University Hall.

Paolo Veronese 1528–1588

Tintoretto was more skilful than Titian in handling compositions with large numbers of figures, but Veronese was the master of masters in this. As his nickname indicates — his real name was Caliari — he was born in Verona and trained there under Badile, who, like his fellow townsman, had absorbed the Venetian technique and point of view. He did not come to Venice until after 1550. Though leaning always toward comedy, and typically gay and light-hearted, he yet shows often quite profound knowledge of human character, and this is expressed in very subtle fashion. Indeed he might be regarded as a late Renaissance descendant of Carpaccio. His large decorative paintings either in fresco or in oil reveal the consummate designer and marvellously skilled craftsman. Like most of the North Italian painters of the XVI century, Veronese inclined toward a silvery tonality, in contrast to the golden tone preferred by the Venetians.

Jacopo Bassano 1510–1592
Leandro Bassano 1557(?)–1622

Pietro Longhi 1702–1785
Canaletto 1697–1768
Francesco Guardi 1712–1793
Tiepolo 1693–1770

The Bassani—Jacopo and his sons, among them Leandro—carried on the traditions of Venetian painting into the XVII century, though the nobility of the works of the great period was soon lost in the treatment of trivial genre subjects. In the XVII century as a whole, there was little but imitation of the masterpieces of the XVI century. Still the tradition survived, and in the XVIII century there was a revival of something of the glory of the great period. By this time Venice had become little more than a pleasure resort for the rest of Europe. Longhi painted the society of the time, while Canaletto and Guardi painted views of the canals, especially at fête times. Tiepolo was a spectacular and melodramatic but magnificent decorator, a worthy successor of the great masters of the XVI century.

Although the Venetian school of painting had a continuous existence from Byzantine and early Gothic times to the close of the XVIII century, what we usually think of as the distinctive Venetian school was especially that founded by Giovanni Bellini and embracing the art of the great masters of the XVI century. This was the Golden Age of Venetian painting; and, like the great epochs of Sienese and Florentine painting, it had a comparatively short existence. It had its rise in the last part of the XV century, its great period in the middle of the XVI century, and it was well on the road to decline by the close of this century.

Arthur Pope.

The Venetian paintings in the Fogg Museum will be found under Nos. 43–50 in this Catalogue.

Among the artists mentioned in the foregoing sketch, the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner, Fenway Court.

Boston Museum of Fine Arts: BARTOLOMMEO VIVARINI or School, Altarpiece; CRIVELLI, Pietà; CARPACCIO, Portraits.

Fenway Court: GIAMBONO, Bishop; CRIVELLI, Saint George; CIMA, Madonna and Child; CATENA, Delivery of Keys to Saint Peter; GIORGIONE, Head of Christ; SEBASTIANO DEL PIOMBO, Portrait of Bandinelli; TITIAN, Rape of Europa; BORDONE, Christ in the Temple; TINTORETTO, Portraits; Attributed to VERONESE, Coronation of Hebe.

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JACOBELLO DEL FIORE

About 1370 to 1439

The date of Jacobello's birth is uncertain; it was probably about 1370. Before 1412 he was in the employ of the Venetian signory, receiving from them at first one hundred and later fifty ducats a year. His father, Francesco del Fiore, was a member of the Painters' Guild in Venice at the end of the XIV century; Jacobello was president of the Guild from 1415 until about 1436. He died in 1439.

Although essentially a mediaeval painter, Jacobello was one of the first Venetians in whom may be seen the breaking away from the old Byzantine-Gothic tradition and the elements of the new awakening brought into Venice by the Umbrian Gentile da Fabriano.

Jacobello's paintings are very rare; his earliest dated work, now lost, was an altarpiece for San Cassiano, Pesaro, completed in 1401. Among his extant paintings are the Lion of Saint Mark, in the Ducal Palace, Venice, 1415; the Justice and two Archangels, 1421, now in the Venice Academy; the Coronation of the Virgin, also in the Venice Academy, painted in 1432 or 1438 — a free copy of the fresco of Paradise in the Ducal Palace painted by Guariento of Padua in 1365 — and the Coronation of the Virgin with Saints, in Teramo. Even in his early picture of Justice, Jacobello showed the influence of Gentile, but he developed the International manner of Gentile into a more florid style, with complicated, fluttering drapery and exaggerated poses.

The paintings all have a markedly decorative character, with their gold backgrounds, elaborate use of gold ornamentation on halos and robes, their deep, strong colour, their architectural settings and motives, and their suggestion of the rich tradition of the Byzantine and the Gothic so wonderfully mingled in Venice.

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43 MADONNA ENTHRONED WITH ANGELS

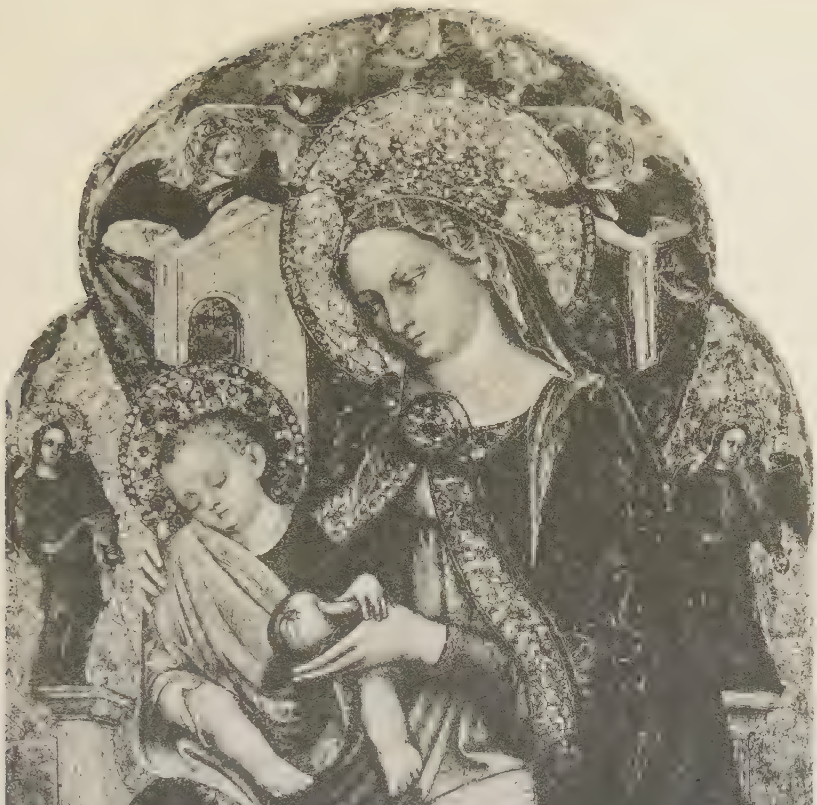
Tempera on panel, arched top. H. 29$\frac{9}{16}$ in. W. 17$\frac{7}{8}$ in. (75.1 × 45.4 cm.)

The Madonna's rose red gown shows not only in the main mass, but near her right foot in the lower left-hand corner and also in the lower right-hand corner. An orange red curtain hangs behind her throne. The garments of the angels standing beside her and of two of the angels with crossed hands at the top of the picture furnish intermediate steps between these two qualities of red. The seat of the Madonna's throne and the capitals on which the angels stand are of a lighter shade of orange red. The Madonna wears a dark blue mantle with a dragon-like design in gold, a heavy gold border, and a white lining. This dark blue is repeated in the robes of three of the angels in the upper part of the picture. The back and arms of the throne are of a grayish green and the apple which the Child holds is yellow. The strongest colour note in the picture is the yellow orange mantle embroidered with gold which hangs over the Infant Christ's shoulder. The background is of gold incised.

The panel was placed in the Museum in 1916 as a gift from Arthur Sachs.

With its rich colour and gold ornament the painting shows the decorative quality of Jacobello's art; in its tender feeling it reveals the influence of Gentile. Mr. Perkins in Rassegna d' Arte for June, 1916, calls attention to the fact that this is perhaps the only example of Jacobello's work outside of Italy.

The Madonna's mantle and deep rose coloured gown, both embroidered with gold, illustrate the tendency which appeared at an early date among the Venetians to use sumptuous materials. This may have been due to Byzantine influence, or may have been introduced by Gentile da Fabriano. The early Byzantine masters represented the Madonna's garments enriched with lines of gold. Giotto and the early Florentine painters as a rule preferred to suggest a plain material, often of delicate colour, except when the Madonna was portrayed as the Queen of Heaven. In their devotional pictures the Sienese masters used gorgeous gold and red, or white and gold fabrics. Some of the Giotteschi, and perhaps Gentile da Fabriano, inherited from Siena their love of representing splendid textiles.



43 JACOBELLO DEL FIORE

This may be seen in the two panels of the Madonna Enthroned, by Spinello Aretino (Nos. 3 and 4A). Later, colour effects were made more of a study and deeper, richer tones appeared, but simple materials were represented, except among the Venetians, who frequently in their pictures of both sacred and profane subjects painted elaborate, richly coloured fabrics. This cult of splendour reached its height in the XVI century under Paolo Veronese. The portrait (No. 41) in this Gallery attributed to Badile, the master of Veronese, shows the use of rich brocade, so prevalent in the Venetian school.

It has already been noted that the Child holds an apple. In early pictures the apple sometimes represents the fruit of Paradise which the King of Heaven brings down to earth with Him. In general, however, it is used as the symbol of the sin of the world which the Christ takes upon Himself.

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BARTOLOMMEO VIVARINI (?)

About 1431 to 1499

Bartolommeo Vivarini was a member of the family which was, after the Bellini, the most important family of xv century Venetian artists. The exact dates of his birth and death are not known. On a painting of the Madonna and Child in the collection of the late Sir Hugh Lane is an inscription signed with Bartolommeo's name and dated 1448, which states that the artist was sixteen years old when the picture was painted. If this was so, it follows that Bartolommeo was born in 1431 or 1432. The authenticity of this picture has, however, been doubted. In Viadana there is a polyptych dated 1449 and signed with the name Barthol . . . which has been attributed to him. His name next appears with that of his brother Antonio on a polyptych in the Bologna Gallery dated 1450. It is probable that soon after this Bartolommeo withdrew from partnership with his brother. Documents relating to Bartolommeo date from 1458 to 1490. The latest date which can be read on a picture by him is 1491. This occurs on a triptych now in the Carrara Gallery, Bergamo. It is supposed that he died in 1499. In Bartolommeo's work we find the influence of the older Gothic style of Venice, represented by his brother Antonio, combined with that of the Squarcionesque school of Padua.

Bartolommeo is represented in this country by several pictures, the finest among them being Mr. Morgan's Epiphany. Other paintings are in the Platt, Johnson, Philip Lehman, and Quincy A. Shaw collections, and in the collection of the late Theodore M. Davis of Newport, now in the Metropolitan Museum. The Fogg Museum panel and the polyptych in the Museum of Fine Arts, Boston, show the hand of Bartolommeo or of his school.

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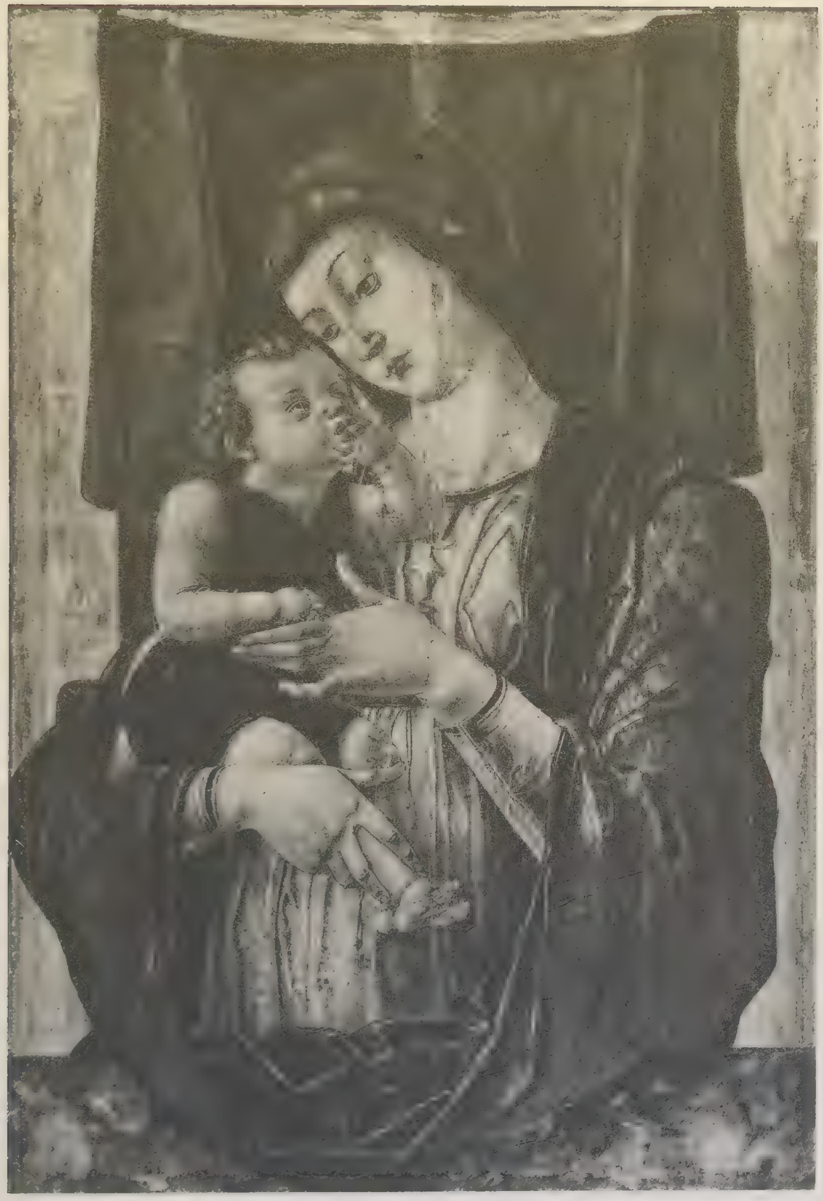

44 BARTOLOMMEO VIVARINI (?)

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44 MADONNA AND CHILD

Tempera on panel. H. 36¼ in. W. 26 5/16 in. (92.1 × 66.8 cm.)

The Madonna's gown is a subdued red. The drapery hanging behind her head is red violet with a red lining showing at the edges. The Child's tunic is a very dark yellow brown. The blue green mantle of the Madonna swings around in a curving line over the parapet, and up over her right arm and emphasizes the beauty and harmony of the reds in the picture. The parapet is yellowish brown and the background is gold. The picture is painted in tempera and, with the exception of some rubbing away of the surface in the mantle, and other minor injuries, is in fair condition. Many of the lines of the preliminary drawing are incised deeply in the surface of the gesso.

The picture was bought by C. Fairfax Murray about 1876, of the Inspector of the Academy of Venice, for John Ruskin, who sold it very soon to Sir Frederic Leighton. Mr. Murray repurchased it later at the Leighton sale. The panel was placed in the Fogg Museum in 1904.

A picture at Sassari almost identical with this in drawing is signed: Bartholomeus Vivarinus de Murano pinxit MCCCCLXX. This picture is therefore either a replica by Bartolommeo's own hand, or a school piece probably from the original cartoon. But if it is not by Bartolommeo's own hand it is a first-rate performance of the workshop, and the significance of the conception is certainly due entirely to Bartolommeo. The picture is one of the small Madonnas of emotional type invented by Mantegna largely on the basis of Donatello's Madonna reliefs. In perhaps no other composition does Bartolommeo come so close to the passionate mysticism of Mantegna.

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GIOVANNI BELLINI (?)

1430 (?)–1516

The exact date of Giovanni Bellini's birth is not known, but it must have been about 1430. He was apparently the natural son of Jacopo Bellini. Giovanni received his first training under his father; later on he worked for a while with his brother, Gentile; but finally he had a large workshop of his own with many assistants. During the last part of the XV century he was recognized as the leading painter of Venice, and was the master of the greatest artists of the next generation — Giorgione, Titian, Palma, and many lesser painters.

Giovanni's father evidently kept in close touch with the Paduan artists and very likely resided in Padua during part of the boyhood of his sons, so that Giovanni's early work, executed in tempera, shows the influence of the Squarcionesque school of Padua and of the Florentine sculptor Donatello. Later on, after the Flemish oil process and the Flemish mode of representation had been introduced into Venice, largely through the visit of Antonello da Messina, Giovanni, although not a direct disciple of Antonello, was one of the first to master the new technique and also the new mode, for from this time on he painted always in oil, and he put his figures more distinctly into atmosphere and rendered definite effects of light. Giovanni was one of the first painters to give his attention to the expression of existence in three-dimensional space, in the terms of pure paint, by the manipulation of edges and the adjustment of tone contrasts in the different planes of distance, as is shown even in the work of his first period. In this respect he was the real founder of the great Venetian school of the XVI century. Giovanni's works included histories, although none of them has been preserved, as well as large altarpieces and smaller religious paintings and a few paintings of allegorical or classical subjects. Half-length Madonnas were especially popular at the time, and in addition to those executed by Giovanni's own hand are many painted by pupils or assistants but often bearing the official signature: Ioannes Bellinvs.

Bellini is represented in America by a number of fine pictures. Mr. Frick's Saint Francis is perhaps the most famous. There are many Madonnas attributed to him, several undoubtedly by his hand.

Mr. Berenson discusses the pictures fully in his Venetian Painting in America.

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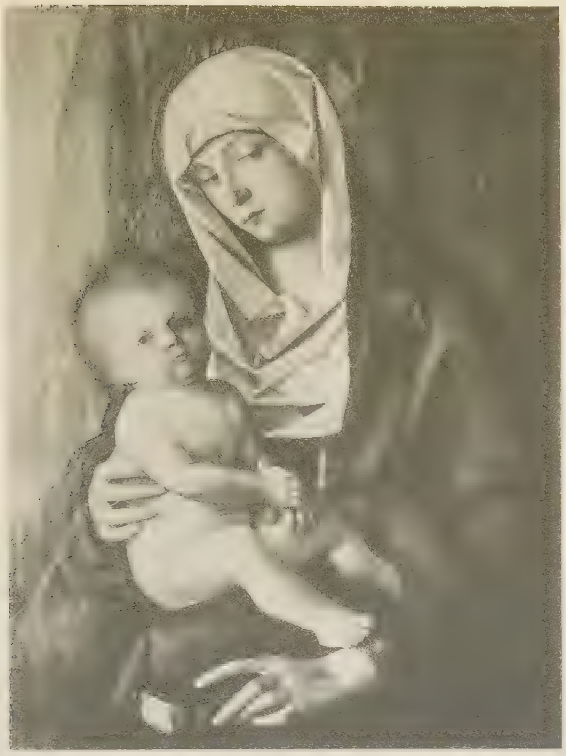
45 MADONNA AND CHILD

Oil on panel. H. 29$\frac{5}{16}$ in. W. 22$\frac{7}{8}$ in. (74.4 × 58 cm.)

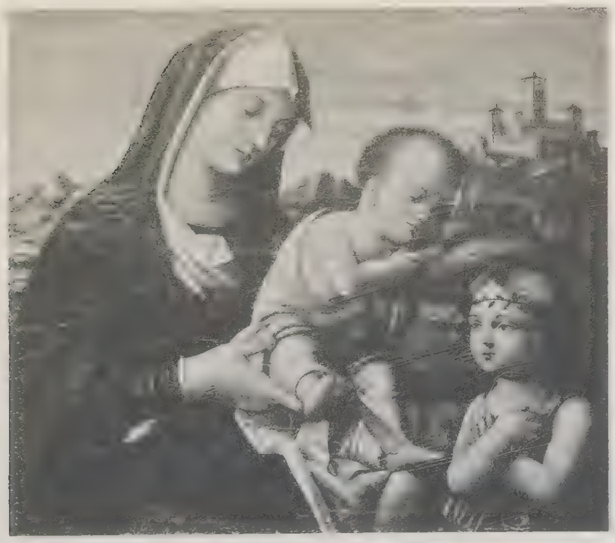
The Madonna wears a red gown, brilliant blue mantle, and luminous silvery white hood. The drapery of the background is bright yellow green. The sky on the left is pale blue, and the rocks neutral brown. The parapet is a dark red brown; the book is red. On the parapet is the signature: Ioannes Bellinvs.

The panel formerly belonged to W. H. Matthews of Bromley, Kent, who died in 1890. It was later in the collection of C. Fairfax Murray, London, and was placed in the Museum in 1902.

The picture shows the sweet and grave dignity typical of Bellini, but it is almost certainly the work of one of his pupils, perhaps Niccolò Rondinelli. In the Layard collection of the National Gallery is another version, differing only in that the Madonna's hood is more elaborately embroidered and that there is more of the landscape visible on the left. This panel also is signed on the parapet: Ioannes Bellinvs. Crowe and Cavalcaselle think that Basaiti helped Bellini in the Layard collection picture. Mr. Perkins believes that these pictures were executed by Rondinelli. He states (1905) that a third version is in the collection of the Marquis Visconti Venosta at Rome. Mr. Berenson, in his Venetian Painting in America, discusses the Fogg Museum and the Layard collection Madonnas at length, and agrees with Mr. Perkins that Rondinelli is the probable author of the Layard Madonna, at least. He thinks that both pictures are copies of an original Bellini, apparently painted towards 1490, which has disappeared. Mr. Berenson further points out the connection of the Fogg Museum painting, in certain details, with a Madonna in the Duomo at Chioggia and a Madonna formerly



45 GIOVANNI BELLINI (?)



46 FRANCESCO RIZZO DA SANTA CROCE (?)

in the Ferrarese Cavalieri collection. There is also said to be in the Barberini Gallery, Rome, a Madonna and Child attributed to Rondinelli, which is practically a replica of the Fogg Museum Madonna.

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FRANCESCO RIZZO DA SANTA CROCE (?)

Active from about 1513 to about 1545

Towards the end of the XV century a family of Santa Croces came to Venice from a Bergamesque mountain village, Santa Croce. The first of the family to settle in Venice was Francesco di Simone da Santa Croce, who painted the Annunciation now in the Carrara Gallery at Bergamo.

Francesco di Bernardo de' Vecchi, or Francesco Rizzo da Santa Croce, was a pupil of Francesco di Simone. Among his signed and dated works is a Noli Me Tangere in the Venice Academy (No. 149) painted in 1513. A number of unsigned paintings may be attributed to him. The latest record of Francesco Rizzo is dated 1545. The Santa Croces were not men of great distinction, and contented themselves with following in the footsteps of Giovanni Bellini.

In this country Mr. Berenson attributes to Francesco Rizzo two pictures in the collection of Henry Walters, Baltimore, in addition to the Fogg Museum painting.

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46 MADONNA AND CHILD AND SAINT JOHN

Oil on panel. H. 17¾ in. W. 19⅞ in. (45.1 × 50.5 cm.)

The strongest note in the picture is the brilliant red of the Madonna's gown contrasted with the somewhat cold silvery white drapery wrapped around the Child and the white kerchief which shows over the Madonna's forehead and on her breast. The Madonna's mantle is dark blue with a dark orange lining, and the garment of the little

Saint John is orange red. The landscape in the foreground and in the distance is painted with greens and browns and the mountains are blue. The sky is a bluish green shading into a pale and subdued orange red near the horizon.

The painting was bought in Rome in 1900 from John Elliott of Newport, who had bought it of a Roman dealer. There is a tradition that it came from the Cenci family of Vicovaro. It was placed in the Museum the year of its purchase, 1900.

In his book on Venetian Painting in America, Mr. Berenson attributes this picture to Francesco Rizzo da Santa Croce, and calls attention to the fact that the design of the Madonna and Child bears a marked similarity to the design of the Madonna and Child in Mantegna's late Epiphany, "of which there is a good copy in Mr. J. G. Johnson's collection." Kristeller, in his life of Mantegna, lists six copies of this picture; three of them, those in the Kaiser Friedrich Museum (No. 22), the Hermitage Gallery (No. 11), the Verona Gallery (No. 147), are probably by Francesco Rizzo or Francesco di Simone.

Marco Bello and Girolamo da Udine have also been suggested as the possible authors of the Fogg Museum panel, but Mr. Berenson's suggestion is more likely to be right; Charles Loeser, judging by a photograph, agrees with him.

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LORENZO LOTTO

1480–1556

Lorenzo di Tommaso Lotto was born in Venice in 1480. He was a pupil of Alvise Vivarini, and was influenced also by Jacopo di Barbari, by Giovanni Bellini, by Palma, by Giorgione, and by Titian; certain of his paintings show Raphaelesque elements, a result of contact with Raphael in Rome where Lotto must have spent the years 1508–1512. From about 1513 to 1526 Lotto was in Bergamo for the greater part of the time, and this isolation from Venice and the all-absorbing influence of Giorgione and Titian was of the utmost importance, in that it fostered the development of his own distinctive manner. Between 1527 or 1528 and 1550 Lotto was for the most part in Venice, and from this time date perhaps his greatest religious paintings and some of his most sympathetic portraits. He died in Loreto in 1556.

In the luxurious and splendid art of his day Lotto represents a very individual note. He was ardent, high-strung, and deeply religious, and his paintings of sacred subjects are characterized by their restlessness and by their somewhat bizarre, intensely personal treatment. At times he is very dramatic as, for instance, in the Crucifixion of Monte San Giusto. He painted almost no secular subjects. Lotto ranks high as a portraitist on account of his extremely sensitive and sympathetic interpretations of character.

Paintings by Lotto in this country are: a Portrait of a Young Man in the Metropolitan Museum; a Madonna and Child, a Madonna and Child and Saints, and a Portrait of Gian Giacomo Stuer and his Son, in the John G. Johnson collection, Philadelphia; and the Fogg Museum picture.

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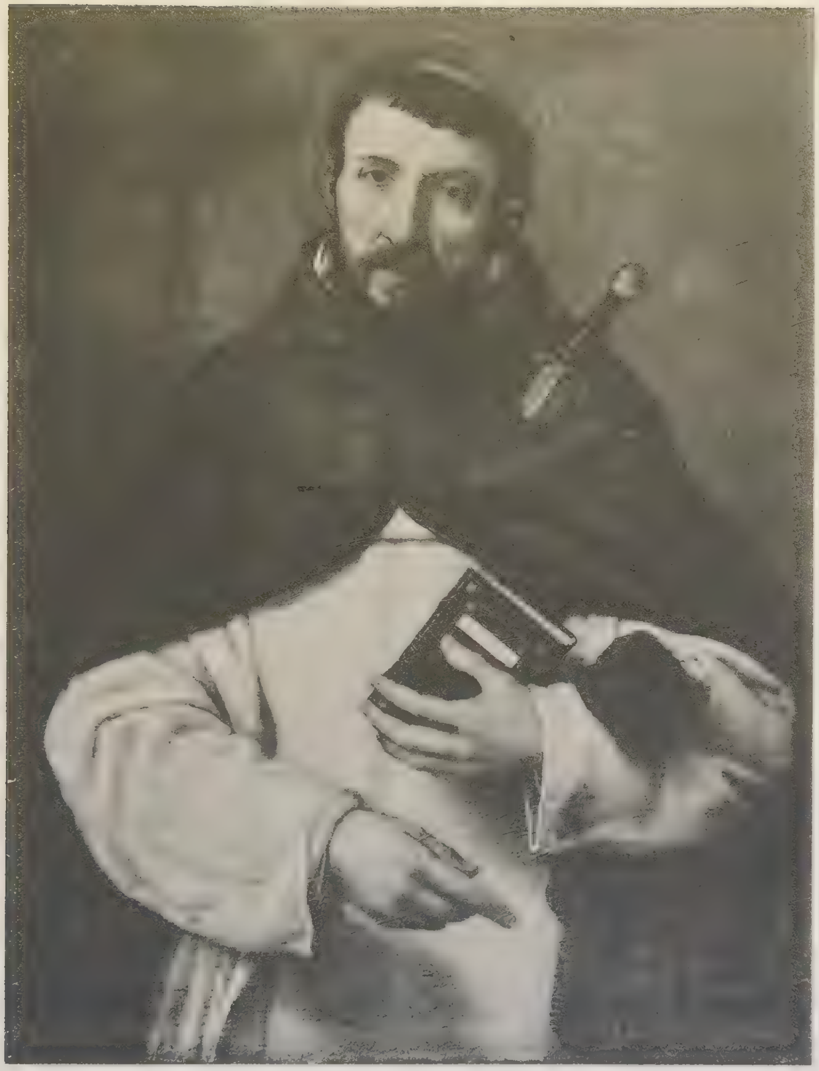

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47 SAINT PETER MARTYR

Oil on canvas. H. $34\frac{13}{16}$ in. W. $26\frac{3}{4}$ in. (88.5 × 68 cm.)

This picture has not the brilliancy of colour often used by Lotto. The saint wears a white tunic and scapular mellowed with age, and a cloak of dark green brown. His hair and eyes are dark brown; the tones of his flesh are ruddy. His book, lettered Nouum Testamentum, is dark green with red brown edges and gray yellow decoration. The dagger is dark green gray. On the right sleeve of the saint's tunic is a drop of blood. The background is dark red brown.

The painting was bought in London and placed in the Fogg Museum in 1906. It is said to have come from Venice. On the back is a label which reads: No. 31, Paris Bordone, San Pietro Martire. Mr. Murray, who at one time owned the picture, was the first to attribute it to Lotto. It is interesting to note that in an account book of Lotto's, discovered at Loreto in 1892 and published in Le Gallerie Nazionali Italiane, Rome, 1894, there are references to a Saint Peter Martyr painted for a Dominican friar. The book covers the years 1538–1556, and under date of September, 1549, we find the following entry: "1549, sett. A Frate Angelo Feretti da San Domenico un 'San Piero martire, grande quanto lui in ritratto suo.'" (From Brother Angelo Feretti of San Domenico a Saint Peter Martyr, life-size, in his own likeness.) References to payments appear later. It is not impossible that these entries concern the Fogg Museum picture. The portrait bears a curious resemblance in type and in colour scheme to Titian's famous Saint Dominic in the Borghese Gallery. The earnest, rather melancholy, character of the saint, or rather of the friar whom Lotto portrayed as the saint, is vividly and sympathetically realized. Lotto as usual has given life and character to his sitter by expressive painting of the hands.

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TINTORETTO

1518–1594

Tintoretto, whose real name was Jacopo Robusti, was born in 1518. His father was a dyer, or tintore, by trade, hence his son's nickname of Tintoretto, little dyer. According to Ridolfi, he entered Titian's workshop at the age of seventeen, and was dismissed because of Titian's jealousy. The story of jealousy sounds unlikely; but Titian may have thought him without talent, or he may himself have had a distaste for the strict discipline of a big workshop. At any rate, he probably set up a studio for himself and, although the influence of a number of different masters is to be seen in his early work, he was no doubt much more completely self-taught than most painters of his time. He was especially interested in the work of Michelangelo, revealed to him in drawings by Daniele da Volterra, on account of Michelangelo's extraordinary knowledge of the human figure; and Tintoretto is said to have placed above the door of his workshop the famous motto: Il disegno di Michelangelo e'l colorito di Titiano. (The drawing — or form — of Michelangelo and the colour of Titian.) His earlier works show rather conscious striving for variety of action and rhythm of pose in pictures often overloaded with figures, as in the Last Judgment of the Madonna dell' Orto; but his later works reveal perfect mastery in the composition of figures which seem to fall into their places in the design with ease and naturalness.

At first Tintoretto had to be content with small orders in less important churches, and he is said to have painted frescoes on houses for the cost of materials. His first " success " came in 1548 in work for the Scuola di San Marco. After that he was apparently in easy circumstances, although he never achieved the great reputation abroad won by Titian and Veronese. He married in 1548 and had eight children, some of whom became his assistants. For a large part of his life he was occupied with the execution of paintings for the Scuola di San Rocco, for the refectory of which he painted the famous Crucifixion; but some of his most masterly work consists of paintings of mythological subjects, generally on a smaller scale than his religious paintings. Among them is the famous group of four pictures which forms the decoration for the Anticollegio in the Ducal

Palace. His last work on a large scale was the Paradise in the hall of the Gran Consiglio in the Ducal Palace.

Tintoretto, like Rubens and Franz Hals, was a virtuoso with his brush. At his best his splendid, dashing workmanship shows consummate skill, but often his execution was hasty and his colour lacked clearness, showing a tendency to black shadows. His technique was less sound than that of his predecessors, so that many of his pictures have not lasted so well as theirs. Tintoretto was the most independent and original, perhaps the most profound, thinker among the great Venetian artists of the XVI century.

There are a number of pictures in this country that are attributed to Tintoretto, but few of them do full justice to his genius.

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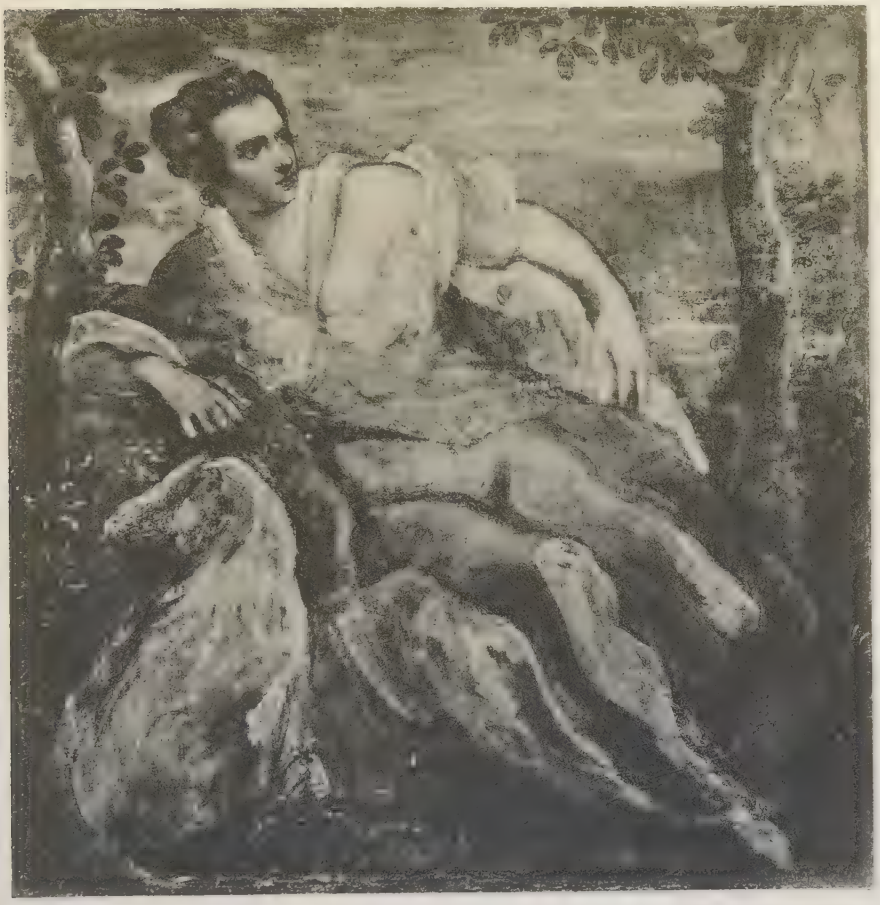
48 DIANA

Lent by Samuel Sachs.
Oil [1] on canvas. H. 43¼ in. W. 41 in. (109.8 × 104.2 cm.)

This picture furnishes an excellent opportunity to study Tintoretto's technique. The canvas was evidently originally covered with a tone of brown ochre. The unfinished parts of the picture, which are perhaps the most instructive, appear to be handled in the following way. The shadows are indicated by a dark brown tone and the high lights put in with yellow ochre and white, except for the foliage, which is a dark, neutral green. The dog on the right is cooler in tone than the dog on the left. The general tone of the sky is yel-

[1] Osmaston and others say that the Venetians used tempera for underpainting, but the brush work of this picture is that which we associate with the use of oil paint.



48 TINTORETTO

lowish on the right and pinkish on the left. It was doubtless produced by a scumble of yellow ochre and white shading into a scumble of Venetian red and white. Diana's flesh tones are light in the high lights and somewhere between the yellow and pink quality of the sky. Her hair is yellow in the light and brown in the shadows. The mountains are produced by a light scumble over the background, giving an atmospheric and neutral effect. The strongest colour note in the picture is Diana's bodice, which appears to be of Venetian red.

The painting comes closest to Tintoretto's four pictures in the Anticollegio of the Ducal Palace, Venice — Bacchus and Ariadne, the Three Graces, Minerva repelling Mars, and the Forge of Vulcan — and probably was painted about the same time. It was formerly in the collection of John Ruskin, who bought it in Venice in 1852 from the painter Nerly. In a letter to his father Ruskin says: " . . . for it must be accompanied by a sad confession — that I gave thirty pounds the other day for the — *not* Paul Veronese — but Tintoret, as I afterwards discovered it to be by accident. It was put into a frame too small for it; in talking over it one day, moving it into a light, it slipped and came out, and behold, behind the frame, a piece of foliage and landscape which only one man's hand in the world could have painted."

Ruskin left the picture to his friend Arthur Severn. It remained in this collection until 1915 when it was bought by Samuel Sachs of New York. Mr. Sachs lends it to the Fogg Museum for a certain number of months each year.

The painting was published by Arthur Pope in Art in America for October, 1916. We quote from his article: " In its present state, as left by Tintoretto, the upper part of the picture seems to be practically finished; but in the lower half, although extraordinarily real existence in three dimensions is indicated by the broad masses of light and dark swept in so surely, the dark brown ground of the canvas is, except for one or two heavily loaded lights, hardly more than ' run over ' with light strokes, and in many places is entirely untouched. In its decisive vigour the sketching in of the legs is, in handling, exactly like that of the tempera studies in the British Museum. Apparently Tintoretto first of all sketched in the whole figure in this way to get the action and the placing on the canvas, and then covered this skeleton of paint with flesh and clothing;

and we may accept this as his usual method of procedure in the work of his great period. Evidently the legs were to have been covered with drapery with only part of the right foot actually showing in the finished picture; but the structure of the figure would have governed the folds of the dress and would always have been felt as existing beneath them. The drapery over the legs might very likely have been a subdued blue green, if completed, but except for a little dull green, there are no cool tones in the picture as it stands at present; even the landscape is warm gray in tone — yellowish and pinkish — like most of the San Rocco landscapes. A superb bit of design is the placing of the dull red bodice as a controlling accent in the centre of the picture."

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POLIDORO DA LANCIANO

1515–1565

Polidoro de Renzi da Lanciano, the Venetian painter, belonged to a family who came originally from Lanciano, a town of the Abruzzi. His grandfather, Alessandro Renzi, was a vase painter. Polidoro was born in 1515 and spent the greater part of his life in Venice. He was one of the most pleasing of the followers of Titian. He shows also the influence of Bonifazio, Pordenone, and Paolo Veronese. He died in Venice in 1565.

In addition to the Fogg Museum painting, Polidoro is represented in this country by the Holy Family and Saints owned by Professor Palmer of Cambridge; by pictures in the Holden collection, Cleveland, and the collection of Henry Walters, Baltimore.

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49 MADONNA AND CHILD AND SAINT JEROME

Oil on canvas. H. 28⅜ in. W. 35½ in. (72.2 × 90.2 cm.)

Although distinctly inferior in quality, in its present condition at any rate, this picture is characteristic of the method practised in Venice by the masters influenced by Titian. The Madonna's gown is a fine red, very dark and neutral in the shadows. This same colour is carried into the other half of the picture by means of the cardinal's hat of Saint Jerome. The mantle of the Madonna is a dark blue green, lined with orange yellow. Her hood is a neutral grayish green. The Child rests on a white drapery which is seen mostly in shadow. The page of Saint Jerome's book, his right sleeve, and his beard, together with the clouds in the sky, carry this tone through the picture. Saint Jerome's mantle is similar to the Madonna's in colour, and the lion introduces a note of dark brown. The trees are of a rather fine neutral green and the prevailing tone of the distant landscape of the mountains and sky is a grayish blue. The flesh tones show the typical warm golden glaze used by Titian and his followers.

The picture was at one time in the collection of Charles C. Perkins, who bought it in Italy some time between the years 1850 and 1860. It was bought and placed in the Museum in 1911.

The painting shows the favourite Venetian Cinquecento treatment, evolved originally by Mantegna and developed in Venice by Palma, of the Madonna and Child and saints brought down to earth and represented in an intimate, informal relationship, in an out-of-doors setting. The types and the general point of view of the picture as well as the technical handling are reminiscent of Titian. The figures are treated as masses of light and shade in the foreground, and the landscape, the sky, mountains, and trees, are rendered as a sort of conventional tapestry background to enhance the beauty of the figures. But neither in the figures nor in the background are the values exactly true to nature from the modern standpoint, though they successfully and adequately tell the story, and give the feeling of figures seated in front of trees and in the distance a mountain landscape against a sombre sky.

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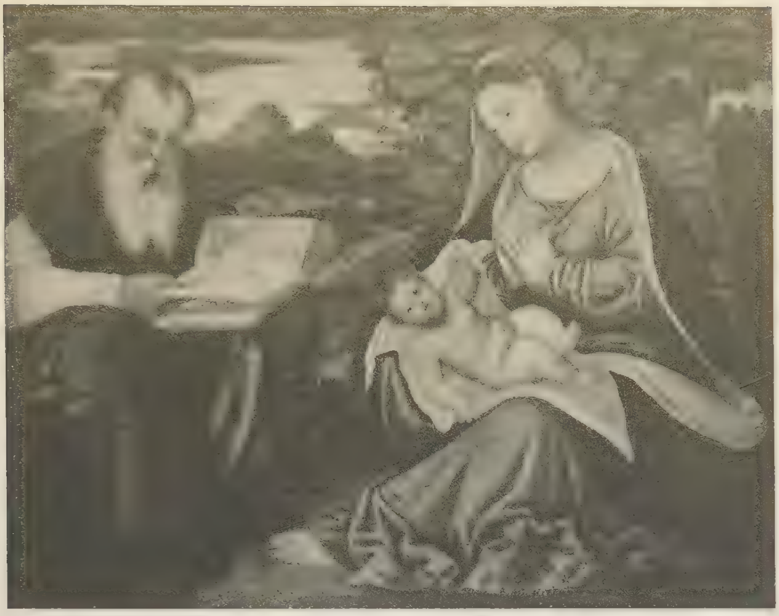
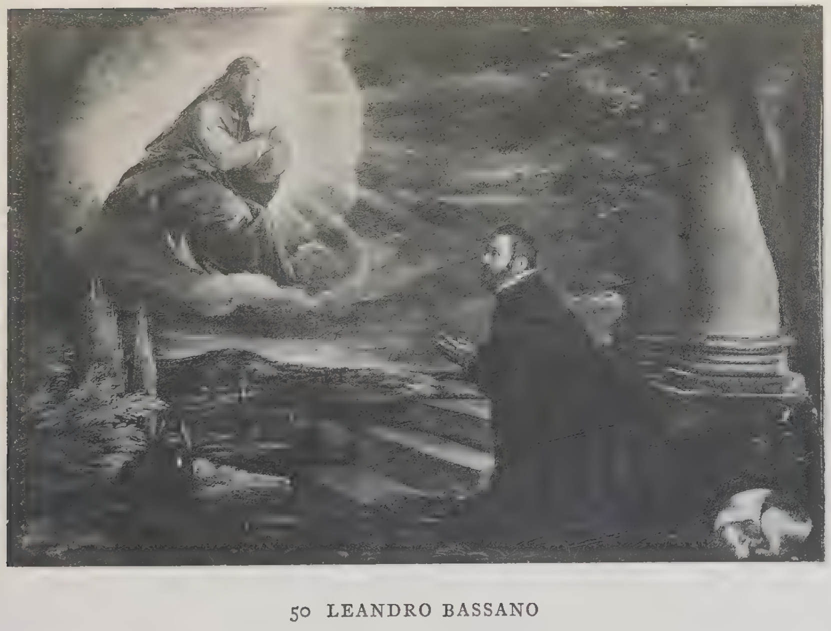


49 POLIDORO DA LANCIANO



50 LEANDRO BASSANO

LEANDRO BASSANO

1557 (?)–1622

Leandro da Ponte, called Bassano, belonged to a family of painters active in Venice in the latter part of the xvi and the beginning of the xvii century. The most important member of the family was Jacopo, the father of Leandro. Jacopo introduced genre scenes of country life into Italian art and was a naturalistic landscape and animal painter of great technical ability, also a painter of portraits. Leandro Bassano, born probably in 1557, was the most talented of Jacopo's four sons. He was trained in his father's workshop and inherited his father's technical ability. He painted in Bassano and Venice and was chiefly noted for his portraits; he also painted histories — among them the Meeting of Pope Alexander iii with the Doge Sebastiano Ziani, in the Doge's Palace — and religious and genre subjects. He died in 1622. The Bassani, like all other Venetian painters of that day, were profoundly influenced by the geniuses of the time, and applied to their genre paintings the methods of Titian and Tintoretto.

In this country Leandro Bassano is represented in the John G. Johnson collection, Philadelphia; in the Holden collection, Cleveland; and in the Fogg Museum.

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50 CHRIST APPEARING TO A NOBLEMAN

Oil on canvas. H. 30¼ in. W. 44 in. (76.8 × 111.7 cm.)

The picture is sombre in tone and is lighted up by certain highly illuminated spots. Christ appears in a lemon yellow opening in the clouds. He wears a rose red tunic and a blue green mantle, which is similar in colour to the heavy clouds in the sky, and as his mantle appears against the brownish tones of the clouds where they burst asunder, it counts as a brilliant colour. Christ's face appears to be highly illuminated, although it is seen in relief against the yellow, which is still lighter. Just at the horizon is an orange streak of light on the western sky. The nobleman to whom the apparition appears is clad in a dark mantle and his ruddy face is relieved against the heavy clouds. The dog is brown and white and the pillars and steps together with the rest of the landscape are of a grayish green.

The painting came from the collection of an English country clergyman, who obtained it from the Wilson collection in Yorkshire. It was placed in the Fogg Museum in 1910.

This picture, even more than the Polidoro, shows the practice of the Venetian painters of placing a face as a mass of light against a dark tapestry-like landscape background.

In the left hand of Christ is an orb or globe surmounted by a cross. The orb was a symbol of sovereignty and is said to have been assumed by the Emperor Augustus. It was always borne in the left hand. The cross, symbol of faith, was added by Constantine. This symbol appears early in art.

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SPANISH PAINTING

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PAINTING reached the height of its development in Spain later than in the neighbouring peninsula of Italy. It was not until the XVII century that the art reached its most complete national expression. Yet throughout its history Spanish painting has a distinctive, if somewhat strange and exotic appeal.

Spanish art was always peculiarly susceptible to foreign influences. Moorish, French, Italian, Flemish, and German elements made their way into the country and left their impress — but in their turn they were moulded by the strongly marked individuality of the Spanish people and helped to form a national art.

The ruling factor in the life of Spain was the Roman Catholic Church. In the struggle against the Moors the people came to regard themselves as the chosen defenders of the true faith, and with the driving out of the infidel this feeling became intensified. A fervid Catholicism developed, together with a spirit of religious ecstasy and mysticism which gradually became self-conscious and sentimental. The Spaniard was a "pietistic dreamer." Force of circumstances however made of him a practical man of action as well. The painting of Spain reflects both these characteristics. The fervid and somewhat exaggerated religious sentiment is seen at its height in the work of the Valencian master Ribera and of Murillo. Naturalism, apparent even in the early XIV century paintings, reached its fullest expression in the XVII century in the work of Velasquez. The fact that painting was primarily devoted to the service of the Church furthered the naturalistic spirit, as the Church's teachings had to be so rendered that all might read.

The Spaniard was by nature gloomy and melancholy, so a strain of the gruesome is apparent in Spanish painting, as in the realistic representations of martyrdoms by Ribera. The gravity of the race also reacted upon the colours of painting, which tended on the whole in the most characteristically national period to dark and sombre tints. As already stated, painting was primarily devoted to the service of the Church — in contrast to Italy, with the exception of the portraiture of the XVI and XVII centuries, few profane subjects were represented. Landscape painting was practically unknown to Spanish art, until in the XVII century Italy taught its beauty to Velasquez.

Though the painting of Spain as a whole has its distinctive, individual character, there are local differences which divide it into certain main groups or schools; in the east the Aragonese group, which included Aragon, Catalonia, and Valencia; in the south the Andalusian school, and in the central and northwestern part of Spain the school of Castile.

In general, the Catalan school with Barcelona as its centre held the leading place through the XV century, although Andalusia produced Vermejo, the greatest of Spanish primitives. Valencia was prominent in the XVI century; in the XVII century the schools of Valencia, of Seville in Andalusia, and of Madrid in Castile each produced important masters. Painting in general passed through three main phases — the early period of varied outside influences, chiefly Italian, Flemish, and French, or rather International; the period of Italian classicism in the XVI century; and the so-called Golden Age of the XVII century, when the national art is seen in its fullest expression.

Luis Borrassá 1366 (?)–1424

Master of St. George active 1430

In the east, in the Catalan school, through the XIV and the early part of the XV century, Italian influence prevailed — in a slight degree that of Florence, but chiefly the influence of Siena, which was introduced through trade with Italy and which also spread from the school of Simone Martini at Avignon, bringing with it the courtliness, splendour, quaint realism, and picturesque detail of the International movement. Native characteristics of the Catalan school were the love of the ornate — seen in the use of gold backgrounds, gold ornamentation, and magnificent brocades — and the feeling for formal design. These qualities appear in the work of Luis Borrassá. A noteworthy painting, probably of the Catalan school, dating from about 1430, by the so-called Master of Saint George, is a triptych — the central panel of which, representing Saint George and the Dragon, is in Barcelona, the wings in the Louvre. This picture is modelled almost exactly after a French miniature in the André collection, Paris, and shows the qualities of the International school — its use of contemporary costume, its smiling landscape, and gay naturalism

— but the raised and gilded stucco ornamentation on the panel betrays its Spanish origin.

In western Spain — Castile and Andalusia — during the XIV and first half of the XV century, although a Sienese element is apparent, Florentine influence prevailed, probably introduced by Starnina, the master of Masolino, and later by Dello Delli of Florence, who came to Spain about 1432 and brought more of the influence of the Italian Renaissance. In the second half of the XV century, Flemish influence — particularly from the school of Tournai — superseded that of Florence, and made a much stronger impression than the Italian influence had made. Flemish pictures and tapestries became the fashion and were imported into Spain, and native artists absorbed the foreign models. Flemish tonality, oil technique, and feeling for realism spread throughout the west. To this period belongs the greatest of Spanish primitive painters, Bartolomé Vermejo, of Cordova in Andalusia, who combined Flemish and native characteristics with the Italian feeling for beauty, and whose best work ranks with that of any of his Italian or Flemish contemporaries. His Saint Michael, in the Wernher collection, London, is one of the finest of Spanish paintings.

Bartolomé Vermejo active late xv c.

Flemish elements were introduced into eastern Spain also in the second half of the XV century, as is seen in a certain stimulus to realism and the occasional use of oil technique; but in the main the painters of this period did not employ the Flemish medium, and kept largely to the gold backgrounds and elaborate ornamentation of the earlier Catalan painting, making free use of gilded reliefs to enhance the richness of their panels. Luis Dalmau was a close imitator of Jan van Eyck, but continued the old method of tempera painting. A family of painters by the name of Vergós, who worked from about 1434 to 1503, raised painting in Catalonia to a high level. Their pictures show the Catalan tendency to overload with gold, but many of their altarpieces have fine and realistic portrait heads and are characterized by quiet dignity and strength.

Luis Dalmau active 1428–1460

Vergós family active 1434–1503

Master Roderigo active late xv c.

Master Roderigo II active early xvi c.

Ferrando de Llanos, active 1505–1525

Ferrando Yañez, active 1505–1531

During the last thirty years of the XV century and in the beginning of the XVI century the full-fledged Italian Renaissance entered Spain, appearing first in Valencia in the work of a Master Roderigo, a transitional painter, and his son, Master Roderigo II, and in Ferrando de Llanos and Ferrando Yañez, both of whom modelled them-

Pedro Berruguete active 1483–1504
Juan de Borgoña active 1495–1533
Juan de Juanes 1507(?)–1579
Luis de Vargas 1502–1568
Luis de Morales ab. 1509–1586
Alonso Sanchez Coello ab. 1515–1590
Juan Pantoja de la Cruz 1551(?)–1609(?)
Francisco Pacheco 1571–1654
Francisco de Herrera the Elder 1576–1656

selves on Leonardo da Vinci. In Castile, Pedro Berruguete, who painted altarpieces for the inquisitor Torquemada, represented Italianism, combined with Flemish elements and the native Spanish mysticism. With Berruguete at Toledo worked Juan de Borgoña, who had studied in Italy where he perhaps had been a pupil of Ghirlandaio. Through Italian influence he painted in fresco and brought into Spain the lovely Italian garden backgrounds. The second stage of Italian influence dates from about 1525 to 1575, when Spain, like every other European country, was permeated with classicism. The great Italian masters were imitated, and conventional forms and canons grew up, based on the works of Raphael, Leonardo, and Michelangelo. To this period belong a number of painters whose works are dull and lacking in interest, among them Juan de Juanes of Valencia, Luis de Vargas of Seville, and Luis de Morales of Madrid. Towards the end of the reign of Philip II more direct Italian influence entered Spain through the Italian artists whom Philip imported to work in his palace of the Escorial. The Flemish portrait painter Antonio Moro also came to Madrid. He had been court painter to Charles V in Flanders in 1552. Moro's "hard" manner was admirably suited to the stiff, unbending royalty of Spain. He trained two able Spanish masters, Alonso Sanchez Coello, who successfully assimilated the "hard" technique, and Juan Pantoja da la Cruz. A slight beginning of naturalism appeared in Seville in the work of Francisco Pacheco, the second master of Velasquez, but Pacheco's pictures are of less importance than his teachings which he embodied in a work, Arte de la Pintura. This book contains also a wealth of anecdote in regard to Spanish painters of the day. Francisco de Herrera the Elder, the first master of Velasquez, to a certain extent abandoned classicism for naturalism. He was the first to paint the so-called Bodegones, "shop pictures," or scenes of popular life, a type which he handed on to his pupil Velazquez.

Francisco de Ribalta ab. 1551–1628

About 1575 definite reaction against classicism appeared in Valencia in the work of Francisco de Ribalta, who founded his style largely on that of Correggio and the painters of the Eclectic school who initiated the revolt against classicism in Italy. Ribalta was particularly influenced by the naturalism of the Caravaggi, and their so-called tenebroso manner, in which the greater part of the canvas was painted in deep shadow and certain other parts in bright light relieved against the dark. The Valencian school culminated in the XVII century in the work of Jusepe de Ribera, who was a pupil of Ribalta and who also studied in Italy. In Ribera the tenebroso manner was carried to an extreme, and in his work the reaction against classicism resulted in an excessive naturalism, in which scenes of bloody martyrdoms were portrayed in all their dreadful details. Ribera also illustrates Spanish religious fervour carried to the point of extreme sentimentality; but he was a master of composition and drawing, as is seen in such a work as the Holy Trinity in the Escorial.

Jusepe de Ribera 1588–1656

In Castile the revolt against classicism was incarnated in El Greco (Domenico Theotocopuli), so called because of his Cretan origin, who combined Italian influence — particularly that of Tintoretto and Michelangelo — with certain Greek elements, and a weird, feverish power of his own. He is perhaps seen at his best in his portraits, which are piercing characterizations of the haughty, morose Spanish noblemen of his day. In El Greco's other works his bizarre originality led him into strange extravagances of line, colour, and lighting. He believed that fantastic drawing and harsh, discordant colour were permissible for the sake of attaining the desired effect, and sought to portray the supernatural by means of the unnatural. In his readiness to sacrifice truth of representation to expression, he was the forerunner of the modern Post-Impressionist. His art did not have a marked influence on Spanish painting.

El Greco 1545/50–1625

The great master of the school of Madrid in the XVII century, and one of the world's greatest painters, was Diego Velazquez. In contrast to the passionate, "temperamental" El Greco, he was impersonal and a realist, basing his work on a minute and scrupulous study of nature. His colour is clear and beautiful; at times he used subdued gray and silver tones, and again he painted in richer and more brilliant harmonies. He was a master of light and shade, and his brush work, whether in his more finished early manner or in his later more impressionistic painting, was sure and sound. In all his works, his incomparable portraits of the degenerate and melancholy House of Hapsburg, his scenes of religious genre, his great historical picture of the Surrender of Breda, his lovely, simple Italian landscapes, he reveals a mastery of technique which has been the model and wonder of artists ever since.

Diego Velasquez 1599–1660

Bartolomé Estéban Murillo 1618–1682

In contrast to Velazquez is Murillo of Seville, simple and devout, famous for his series of Immaculate Conceptions and other religious paintings, but whose best work is perhaps to be seen in his pictures of genre. No one has rendered more delightfully than he the charm of light-hearted Latin childhood. Zurbarán, Murillo's contemporary, was primarily a monastic painter, at his best in the rendering of single figures. He was provincial, but honest and sincere, and represented a restrained and sober phase of Spanish religious feeling. Other painters of the school of Seville, who rank only a little below Murillo and Zurbarán, were Alonso Cano of Granada, and Juan de Valdés Leal, who in his eagerness to represent grace and beauty became baroque.

Francisco de Zurbarán 1598–1663

Alonso Cano 1601–1667

Juan de Valdés Leal 1630–1691

Juan Bautista del Mazo 1615–1667

Followers of Velazquez were Juan Bautista del Mazo, who closely reproduced his master's style and who holds an important place in the history of Spanish painting; Juan Carreño de Miranda, who was court painter to Charles II, and whose best claim to recognition is found in his portraits, in which he shows the influence of Velazquez and of van Dyck; and Mateo Cerezo, who shows a more pronounced influence of van Dyck in his religious paintings, but whose work is obvious and artificial. The last name of any consequence in the school is that of Claudio Coello, who succeeded Carreño as court painter. Decadence had already set in; and for about one hundred years the art of the peninsula was dead. With Goya, however, in the second half of the XVIII century, came its rebirth, and the school entered into a new period of vitality.

Juan Carreño de Miranda 1614–1685

Mateo Cerezo 1635–1685

Claudio Coello 1623(?)–1693

Francisco Goya y Lucientes 1746–1828

M. E. G.

Spanish painting is represented in the Fogg Museum by the picture numbered 51 in this Catalogue.

Among the artists mentioned in the foregoing sketch the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner, Fenway Court.

Boston Museum of Fine Arts: SPANISH SCHOOL, END OF XV CENTURY, Coronation of the Madonna. (This picture has been attributed to Borrassá but is possibly of a slightly later date.) RIBERA, Saint Sebastian, Mocking of Christ, Philosopher; EL GRECO, Portrait; VELASQUEZ, Portrait of Don Balthazar Carlos and his Dwarf.

Fenway Court: Attributed to VERMEJO, Santa Engracia. (By some critics attributed to Vermejo himself, by others to an Aragonese pupil of his, the Master of Santo Domingo.) SCHOOL OF THE VERGÓS, Saint Michael overcoming Satan; ALONSO SANCHEZ COELLO, Portrait of Anne of Austria and her Mother; VELASQUEZ, Portrait of Pope Innocent X; ZURBARÁN, Portrait of a Student of Salamanca.

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JUAN DE BURGOS

xv century, second quarter

Juan de Burgos is a little-known Spanish painter, active probably in the second quarter of the xv century. No other pictures by his hand can be identified. Attributed to him is a half-length figure of Saint Blaise, No. 13 in the Catalogue of Ancient Paintings sold by the Kleinberger Galleries, January 23, 1918.

51 THE ANNUNCIATION

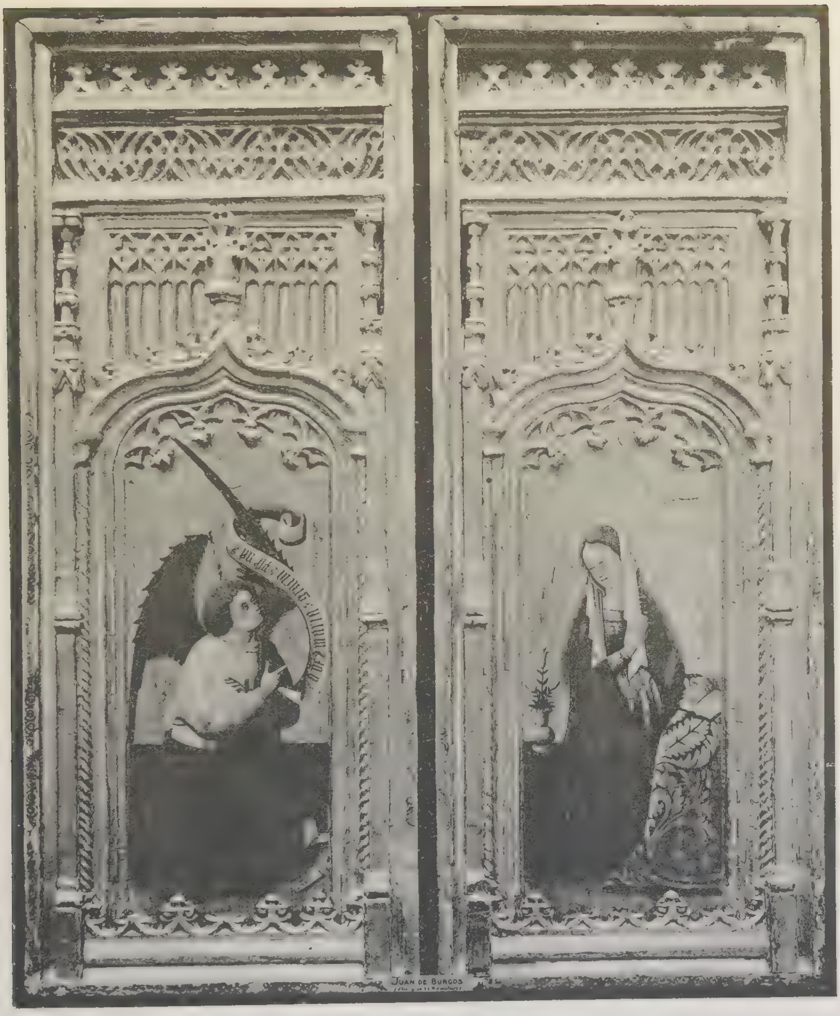
Tempera on panel.
Gabriel panel, H. 36 in. W. $13\frac{5}{16}$ in. (91.5 × 33.9 cm.)
Virgin panel, H. $36\frac{1}{4}$ in. W. $13\frac{5}{16}$ in. (91.8 × 33.9 cm.)

The same blue that appears in the Virgin's mantle is used in Gabriel's wings and in the lining of his olive green cloak. It is possible that the present blue of Mary's mantle is painted over the original, as there are traces of a rich texture of brocade showing underneath the blue. The green of the Virgin's gold and olive green gown is similar in colour to Gabriel's mantle, and the vermilion of the inside of the angel's wing is similar to the colour in the decorative gold and red brocade over the prie-Dieu at which the Virgin kneels. Gabriel wears a bluish white robe and both he and Mary have orange yellow hair. On the white scroll borne by the angel is inscribed in blue letters his greeting: Ave Maria Gratia Plena.

Both panels have gold backgrounds, incised, and pavements of violet red shading into neutral red orange. The Gabriel panel is signed: maistre jū de burgos pītor.

The panels are in their original richly carved Gothic frames. They were acquired by the late Sir Charles Robinson in Madrid about 1870. In 1916 they were purchased by a member of the Society of Friends of the Fogg Museum, who has placed them in the Museum as a permanent loan.

In general, representations of the Annunciation before the xii century are rare, but after the beginning of the xiii century they become very frequent, appearing somewhere on almost every altarpiece — in medallions or quatrefoils above the main panels, in the pinnacles or in the predella, or painted or carved on the outside of the shutters.



51 JUAN DE BURGOS

The subject was often treated as a mystery, not as an actual scene. Generally only the Virgin and angel were represented, although it was not unusual to find other figures. From the end of the XIV until the XVI century God the Father is often seen in the sky, and the Dove of the Holy Spirit descends from Him to the Virgin on rays of light. The Virgin was represented seated, standing, about to rise at the approach of the angel, or kneeling. Gabriel was pictured standing or kneeling before her, or just alighting on the earth, his feet not yet touching the ground. In the XIII century representations, notably in the painted glass windows, the Virgin and the angel stand face to face; later the Italian artists represented the scene as taking place in an open loggia, while the Flemish artists painted the Virgin in meditation in her room when the angel appeared to her. Before the XIII century Mary was often represented with a basket of wool or a distaff as, according to the Protevangelion, she continued to spin for the temple after she had become affianced to Joseph, and was working when the angel came. Gabriel bears the light staff or sceptre of a herald, a scroll on which is inscribed his greeting, an olive branch, or a stalk of lilies. The lily probably was developed from a flower with a long stalk which was introduced during the XIII century, appearing in glass painting and miniatures and signifying springtime, "the time of flowers" when the Annunciation took place. Later, lilies were used to symbolize the purity of the Virgin, and were placed in a jar or vase near her or were carried by the angel. In Spain the vase of lilies was almost essential to representations of the Annunciation, and became the special and distinguishing attribute of the Virgin. The Spanish order of the Lily of Aragon, established by Ferdinand of Castile in commemoration of a victory over the Moors in 1410, had for its badge "pots filled with white lilies interlaced with griffins, to which was pendent a medal having thereon an image of the Virgin Mary." In Italy neither the vase of lilies nor the stalk was considered essential in representations of the Annunciation, although they are of frequent occurrence. Certain of the Florentine artists, notably Fra Filippo Lippi, represented both. Ghirlandaio, in his Annunciation at San Gimignano, placed a vase beside the Virgin's desk and combined other flowers — roses, daisies, and jasmine — with the lilies. The angel bears the lily stalk.

There are five representations of the Annunciation in this Gallery, and a fragment of a sixth (No. 11), which illustrate the various ways of treating the subject. In all of these pictures the Virgin is represented with a book. The legend is that she was studying the book of the prophet Isaiah, and was just reading the verse, "Behold, a Virgin shall conceive and bear a Son," when the angel appeared to her.

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GERMAN PAINTING

GERMAN PAINTING

PAINTING in Germany was of the highest international significance at only one period of its history, namely from about 1450 to 1550, practically from the birth of Schongauer to the death of Holbein the Younger. In this it contrasts strongly with Italian painting, which, with the exception of a short period after the death of Giotto, was of importance from its beginning in the XIII century, to the end of the XVI century, and made its influence felt even through the XVIII century. But as in Italy there were a number of local schools varying in significance and development, so in Germany from 1450 to 1500 there were various independent centres of art held together by no national tie. During this period, foreign influences, chiefly Flemish, were at work. In the first half of the XVI century, 1500–1550, painting reached its high-water mark, and local traditions were replaced by the dominance of the great artistic personalities of Albrecht Dürer and Hans Holbein the Younger.

In contrast to Italy — as, from the XIII century, the Gothic architecture of the north did not admit of the large wall spaces necessary for cycles of frescoes — in Germany, artists were concerned chiefly with altarpieces, at first very elaborate, a combination of painting and sculpture — later, after about 1520, of simpler form.

The conditions which surrounded German masters were different from those which fostered Italian art. Italian painting of the Renaissance was under the patronage of wealthy court nobles and princes; in Germany, the bourgeois class was in the ascendency. In the main, therefore, with the exception of commissions executed for such princes as Frederick the Wise of Saxony, Albrecht of Brandenburg, Emperor Maximilian, and the wealthy merchants of Holbein's day, German artists worked for the middle class burgher, who cared more for the story a picture told or the lesson it taught than for its intrinsic beauty. Moreover, in Germany, the Reformation exerted an influence corresponding to that of the Renaissance in Italy. The Italians discovered everywhere the beauty of the world of nature and man and gave expression to it. The Germans were concerned with the inner nature of man, and the painter, working for his bourgeois patron, aimed to express the character and feeling of man, and had little regard for beauty as a thing to be sought purely in itself. "The subtle use of the useless" had no place in the German scheme of life. So, in general, the art which developed was that of a simple people, lacking the Italian feeling for beauty, Italian purity of taste and sense of composition, design, and colour. German painting is apt to be harsh in colour and crowded and restless in composition. It is didactic, rugged, somewhat grim and gloomy, but always sincere. It is imaginative, and in some instances it is great.

As compared with Flemish art, painting in Germany was, with the exception of the work of Dürer and Holbein, less minutely beautiful in workmanship, although similar technical methods were employed, and — save for that of the early school of Cologne — German painting was less spiritual, less mystic, more emotional and violent than the painting of Flanders.

The chief schools of painting in Germany were the school of Cologne in the north, and in the south the school of Nuremberg, in Franconia, and the Suabian school, the chief centres of which were Ulm and Augsburg, and in the upper Rhine district, Colmar and Basle. Cologne held the most important position during the XIV and the greater part of the XV century. Up to about 1450 the painting of the school followed the Gothic tradition — with its gold backgrounds, its rich decoration, its supple, flowing line, its idealized types — and was really International. It was probably a development of Flemish miniature painting, and kept to the methods and technique of the illuminators — to their pure, fresh colour and delicacy of handling. The influence of the mystics of the Rhine provinces is seen in the early painting. A certain Master Wilhelm — a generic name for a group of painters rather than the name of an individual — and later a Suabian, Stephan Lochner, who came to Cologne about 1430, represent this idealistic phase. It is probable that Lochner had come into contact with the work of the Flemish masters, but this influence is only superficially apparent, and his work, in its naïveté of feeling, its delicacy, and its poetic spirit belongs to an earlier age.

Master Wilhelm
xiv c., 2d half
Stephan Lochner
active 1430–1451

After Lochner the influence of the Netherlands dominated the school of Cologne. In 1450 Rogier van der Weyden went to Italy and probably visited Cologne on his way home; from about this time Flemish realism made slow but certain progress. To this period belong various anonymous masters called after the names of their chief works or of the churches where their works are found. The Master of the Life of Mary combined Flemish realism with something of the idealism of the school of Cologne, and from his pictures there breathes a sincere and simple religious spirit not found in the later works. The Master of the Holy Family portrayed the everyday life of bourgeois Germany without any real depth of feeling. Incidentally he was the first painter of Cologne to whom designs for glass painting can be attributed; three windows in the Cathedral were executed from his design, and show him to have had fine feeling for colour and composition and decorative effect. The Master of Saint Severin, reacting against the idealism of the school of Cologne, carried realism almost to an extreme. The Master of Saint Bartholomew, of Suabia, was an original and vigorous painter, and at the same time simple and moving, who showed a close connection with the Colmar artist, Martin Schongauer. Bartholomäus Bruyn, a Dutch master who settled in Cologne, came under Italian influence which in general had an unfortunate effect in Germany. Bruyn's best works were his able portraits, a number of which have come down to us dating from 1520 to 1530. The painting of Cologne was unimportant after the second half of the XVI century.

Master of the Life of Mary active 1460–1490

Master of the Holy Family active 1484–1509

Master of St. Severin, active early xvi c.

Master of St. Bartholomew active 1485(?)–1510

Bartholomäus Bruyn 1493–1555

In Switzerland towards the middle of the XV century an impetus was given to the arts by the Council of Basle, called in 1431, which attracted numbers of artists not only for the purpose of enriching the churches of the city with painted glass, tapestries, and altarpieces, but with the hope of finding patrons among the civil and ecclesiastical dignitaries who attended the council. Among the painters who settled in Basle at this time was Conrad Witz, who had come in contact with the art of Flanders and Burgundy, and whose work, particularly in its colour, is not unrelated to that of Lochner. Later Witz moved to Geneva. A wing of an altarpiece representing the Draught of Fishes, painted by Witz and now in the Geneva Museum, shows surprising ability in the rendering of landscape.

Conrad Witz ab. 1398–1447

The preëminent art in Germany in the XV and XVI centuries was the art of engraving on wood and copper. Almost all the artists were both engravers and painters; and in many cases their engraved work was finer than their paintings. The art of engraving had an important bearing on painting, as the engraver's use of line was carried into his painting, resulting often in harsh, exaggerated contours and rigid draperies. In the second half of the xv century marked progress in engraving on copper was made by the Master E. S. or the Master of 1466, belonging to the region of the upper Rhine, who gave freedom and scope to the art. His technical advances were further developed by the far greater master, Martin Schongauer, and culminated in the perfection attained by Dürer. Originally a goldsmith, Master E. S. carried the detailed technique of this craft into engraving. He was essentially Gothic — in his types and drawing, his use of ornamentation, and his feeling for the grotesque. One of the rare engravings by this master, the Tiburtine Sibyl and Augustus, is in the Museum Print Department.

Master E. S.
active 1466

Martin
Schongauer
ab. 1445–1491

Martin Schongauer, the first painter of note of the school of Colmar, was of greater importance as an engraver. He was a follower of van der Weyden and may possibly have visited the Netherlands. He probably received his early training in engraving in the workshop of the Master E. S. In general his harmonious, well-balanced compositions and dignified figures show the simplicity of the early Gothic. He combined a keen faculty of observation with a delicate imaginative power. His Christ bearing the Cross and the Temptation of Saint Anthony are perhaps his finest engravings. The Museum is fortunate in possessing excellent impressions of both of these plates. Schongauer exerted an important influence on engraving in Germany and even in Italy.

Master of the
Amsterdam
Cabinet
active 1480

The Master of the Amsterdam Cabinet (sometimes called the Master of the Hausbuch), probably from the middle Rhine district, was both painter and engraver. Although his paintings are in the main inferior to his engravings, his double portrait of Two Lovers in the Museum at Gotha is one of the most pleasing of German xv century paintings. His work as an engraver is characterized by its originality, its freedom of draughtsmanship, and its vigour of expression. His subjects were chiefly allegorical and genre scenes: he was one of the first of the German engravers to attempt portraits directly from life.

Master
Berthold
active
1420–1430

In Nuremberg in the early part of the xv century there was developed a local school, in which a certain Master Berthold was the most noteworthy artist. He was both sculptor and painter, and his work shows the charm and grace of the earlier painting. The new spirit of naturalism which was to predominate in the second half of the century becomes manifest in the work of the Master of the Tucher Altar. After about 1450 the Flemish influence of van der Weyden, introduced into Nuremberg by Hans Pleydenwurff, was prominent. Pleydenwurff's pupil, Michael Wolgemut, was at the head of a large and well patronized workshop, which produced paintings, sculpture, and wood-engravings, showing for the most part no originality or observation of nature. It is possible that one of the painters in this workshop was Rueland Frueauf, who has been suggested as the author of the Fogg Museum Visitation, now attributed to Zeitblom.

Master of the Tucher Altar active 1440–1450
Hans Pleydenwurff d. 1472
Michael Wolgemut ab. 1434–1519
Rueland Frueauf active 1450–1500

The XV century school of Ulm produced no great master; it was characterized in the main by its quiet provincialism. Hans Multscher, the founder, was unusually realistic for the period in which he worked; another member was Hans Schüchlin, who showed the influence of Schongauer. The most able master of the school was Bartholomäus Zeitblom, who perhaps best gives expression to the serene life of a provincial town. His calm types, subdued colour, simple lines, and quiet feeling make him one of the most pleasing of the early German painters. Martin Schaffner continued the tradition of Zeitblom into the XVI century.

Hans Multscher active 1427–1467
Hans Schüchlin 1440–1505
Bartholomäus Zeitblom ab. 1450–1521
Martin Schaffner active 1499–1535

Towards the end of the XV century Augsburg became the most important centre of painting, owing perhaps to the increase of wealth among the merchant classes from commerce with Italy and the Netherlands. The first master of note was Holbein the Elder, who was influenced by Schongauer and by the Italian painters. His silver-point portrait drawings are remarkable not only for their sound technique, but for their character portrayal, and show him not unworthy of comparison with his more famous son. Hans Burgkmair visited Italy; and in his work, for the first time in Germany, we see Renaissance details taking the place of Gothic ornament. Like so many of the German artists, Burgkmair was of more importance in the field of engraving. He drew many of the designs for the Maximilian publications. Editions of these works showing prints from Burgkmair's designs are in the Fogg Museum.

Holbein the Elder ab. 1470–1524
Hans Burgkmair 1473–1531

In Albrecht Dürer the finer elements of the German spirit find their fullest expression. Though influenced by both Italian and Flemish

Albrecht Dürer 1471–1528

masters, he was fundamentally German. A thinker and scholar, a keen observer and investigator, as well as a creative artist, he has only one peer in Germany, Hans Holbein the Younger. As a painter, particularly of portraits, Dürer achieved great distinction, but the full height of his genius was reached in his engravings on wood and copper. These are fully represented in the Museum collection in impressions of great beauty. Ranging from the fantastic visions of the Apocalypse to the familiar realism of the scenes from the Life of the Virgin, and the symbolism of the Melancholia, and the Knight, Death, and the Devil, they best reveal his spiritual insight, his great technical ability, and his powerful artistic individuality. Like the men of the Renaissance, Dürer saw beauty everywhere. He was a keen student of nature and thus on the boundary of the new world, yet in spiritual content many of his finest works hark back to the life and thought of the Middle Ages in Germany.

Little Masters

Hans Sebald Beham 1500–1550
Heinrich Aldegrever 1502–af. 1555
Barthel Beham 1502–1540
Georg Pencz 1500–1550
Albrecht Altdorfer 1480–1538

In the second quarter of the XVI century, immediately following Dürer in the field of engraving, came the Little Masters, so called because of the small size of their engraved plates. They derived inspiration both from Dürer and from Italian masters, but maintained a distinctive style of their own, and were, many of them, possessed of charm and unusual technical ability. Although known chiefly for their engravings, many of these men were also painters. Among them were Hans Sebald Beham, a master of ornamental design, whose work in its finest impressions has something of a cameo-like quality; Heinrich Aldegrever of Westphalia, also an engraver of ornament; Barthel Beham, whose portraits rank among his best work; and Georg Pencz, essentially German in spirit, who aimed at Italian classicism without success. Albrecht Altdorfer, usually classed with the Little Masters because of the size of his engraved plates, was the most original genius of the group, and the least dependent upon Dürer. His chief distinction was his feeling for landscape and light effects, which he portrayed with charm and delicacy. More than any other XVI century artist he reflects the fairy-tale atmosphere of the German folk-lore.

Holbein the Younger 1497–1543

The second great artistic personality of the XVI century, who ranks even above Dürer in the history of painting, was Hans Holbein the Younger. Dürer, although strongly influenced by the Italian Renaissance, was yet typically German — Holbein, on the other hand, like his contemporary Erasmus, was a cosmopolitan, "a citizen of all the world," bound by no local or national traditions. His appeal is universal. Holbein was the first German to belong wholly to the Renaissance, and, in contrast to Dürer, stands out preëminently as a realist of the modern world, concerned with portraying in an objective, impersonal manner the life of his day, the life of cities and merchants, the life of facts, rather than the life of ideals. But his engravings, for example his woodcuts for the Dance of Death, show that he was not lacking in imagination. It is, however, as a keen observer and portrayer of the men and women about him that he is best known. His portraits are extraordinarily vivid interpretations of character. Especially fine is his series of portrait drawings at Windsor. In these free, preliminary studies may be seen Holbein's mastery of draughtsmanship and design, and his power of obtaining results by the simplest possible methods. No other artist has left so complete a rendering of the world in which he lived.

Matthias Grünewald ab. 1485–1530

Ranking just below Dürer and Holbein was Matthias Grünewald, a great imaginative artist and unequalled in Germany for his mastery of colour. He abandoned the accepted scrupulous technique of the school, and employed the methods of the painter who feels and models in colour, light, and shade. His chief work was the great altarpiece painted for the abbey of Isenheim in 1510, and now belonging to the Museum of Colmar. This altarpiece is one of the masterpieces of German art, remarkable for its emotional expression and for the beauty of its colour and light effects.

Cranach the Elder 1472–1553

In the XVI century the Saxon school came into prominence under the leadership of Lucas Cranach the Elder. Cranach and his followers produced a vast amount of work: portraits, religious, mythological, and allegorical paintings and engravings. Although Cranach lacked Dürer's imaginative insight and Holbein's gifts as a portraitist, he is at his best an able artist, often fantastic, but individual and interesting. His finest portraits are sincere and realistic; his colour is often clear and fine. Another artist of importance in the first half of the century was Hans Baldung Grün, who worked at Strasburg, a surprisingly individual master whose originality of invention, particularly in his woodcuts, is far too little appreciated. Grün's influence is seen in the work of the Swiss artists of the early XVI century, particularly Urs Graf and Nicolas Manuel Deutsch, both

Hans Baldung Grün ab. 1476–1545
Urs Graf ab. 1487–1529
Nicolas Manuel Deutsch 1484–1530

of whom were virile painters and wood-engravers. These masters are represented by woodcuts in the Fogg Museum Print collection.

Adam Elsheimer 1578–1620

In the second half of the XVI century debilitating foreign influences and the imitation of foreign models, particularly Italian, superseded native qualities. One artist of the period, however, Adam Elsheimer, deserves mention because of his influence on Rembrandt and the Dutch school. In the early part of the XVII century the Thirty Years' War completely stifled artistic expression in Germany.

M. E. G.

The German paintings in the Fogg Museum will be found under Nos. 52–58 in this Catalogue.

Among the artists mentioned in the foregoing sketch the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: MASTER OF THE HOLY FAMILY, Two Saints; MASTER OF SAINT SEVERIN, Triptych; WOLGEMUT, Death of the Madonna; CRANACH THE ELDER, Portrait of a Woman.

Fenway Court: SCHONGAUER, Madonna; DÜRER, Portrait of a Man; HOLBEIN THE YOUNGER, Portraits of Sir William and Lady Butts.

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BARTHOLOMÄUS ZEITBLOM (?)

About 1450 to about 1521

Bartholomäus Zeitblom was a painter of Ulm in Suabia. Our knowledge about him and particularly about his youth is very meagre and indefinite. He was probably born about 1450, and perhaps even earlier, and died between 1518 and 1521. He was a son-in-law of Hans Schüchlin, and possibly his pupil. He was influenced by Hans Multscher. We find his name in the records of Ulm from 1484 to 1518. The statement sometimes made, that he was a pupil of Schongauer, appears to be without foundation, although it is more than likely that Schongauer's work influenced him, as did that of the schools of Franconia and Augsburg. His style has certain peculiarities, such as the slenderness of the figures; his colour scheme is rich and harmonious, and his draperies well drawn.

His best pictures are to be found in Berlin, Augsburg, Munich, and particularly in Carlsruhe and Stuttgart. A painting of his school is in the John G. Johnson collection, Philadelphia.

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52 THE VISITATION

Oil on panel. H. 27$\frac{7}{16}$ in. W. 14$\frac{3}{4}$ in. (69.6 × 37.5 cm.)

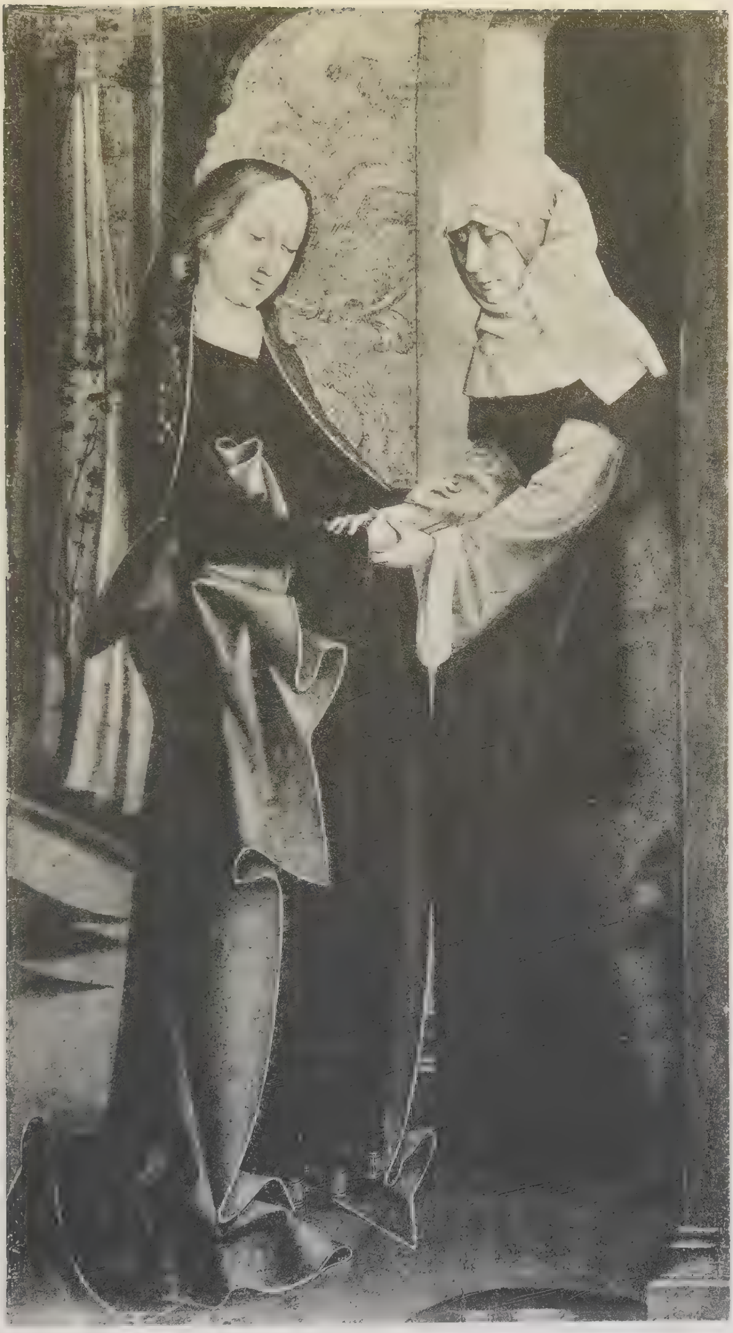
The Virgin's gown is of dark blue green with a yellow white border around the bottom of the skirt. About her throat is a transparent white scarf. Her mantle is of rose colour bordered with a narrow line of white. Her hair is yellow brown. Saint Elizabeth wears a gown of olive green bordered with brown fur on the bottom and on the sleeves. Her undersleeves and the hood under her kerchief are a pale rose colour. Her kerchief and cuffs are white. Her bag is red; the knife at her side and her shoes are dark brown. The architectural setting and the rocky cliffs on the left of the picture are gray; the floor is neutral orange yellow. The space seen through the opening of the doorway behind Saint Elizabeth is black. The space between the figures is of gold, perhaps modern.

The panel, bought in Munich, was placed in the Museum in 1908. It is attractive in colour and pleasing in feeling. The calm serenity of the two figures is characteristic of Zeitblom.

MENTIONED

BERNATH. New York und Boston. 59, Reproduction. (Attributed to Rueland Frueauf ?)

BOSTON. MUSEUM OF FINE ARTS. *Bulletin.* June, 1909. 28, No.23.



52 BARTHOLOMÄUS ZEITBLOM (?)

SCHOOL OF BARTHOLOMÄUS ZEITBLOM

53 SAINT JOHN THE EVANGELIST AND SAINT SEBALD

Oil on panel. H. $58\frac{3}{8}$ in. W. $30\frac{13}{16}$ in. (148.2 × 78.2 cm.)

Saint John wears a blue green robe with a band of neutral yellow at his throat and a dark red mantle. His hair is brown and his chalice a neutral yellow. Saint Sebald, the patron saint of Nuremberg, is clad in a robe of blue green over which is a tunic of neutral gray green, with a brown collar. He wears a dark green hat with a dull yellow shell on the brim. His hair is brown; his staff is neutral yellow; his rosary and boots are dark brown, and his wallet dull gray green. Both saints have halos of green with gold borders. The background is dark red brown, probably repainted, with a decoration of neutral brown in the upper corners. The pavement on which the figures stand is of slabs of yellowish white and pink. The gray green slabs at the front edge of the pavement are held together with black cleats.

54 SAINT PETER AND SAINT PAUL

Oil on panel. H. $58\frac{3}{8}$ in. W. $30\frac{5}{8}$ in. (148.2 × 77.7 cm.)

Saint Peter wears a dull blue robe over which is an orange red mantle lined with yellow. His cuff is gray green, and his keys a neutral yellow. His hair and beard are gray. Saint Paul wears a robe similar in colour to the famous van Eyck green, and a yellow white mantle lined with red. His hair and beard are black; his sword is neutral yellow. The halos, background, and pavement are similar to those in No. 53.

These two panels were at one time in the collection of Herr von Bürkl, a painter of Munich. They were placed in the Fogg Museum in 1910.

GERMAN SCHOOL (?)

XVI century

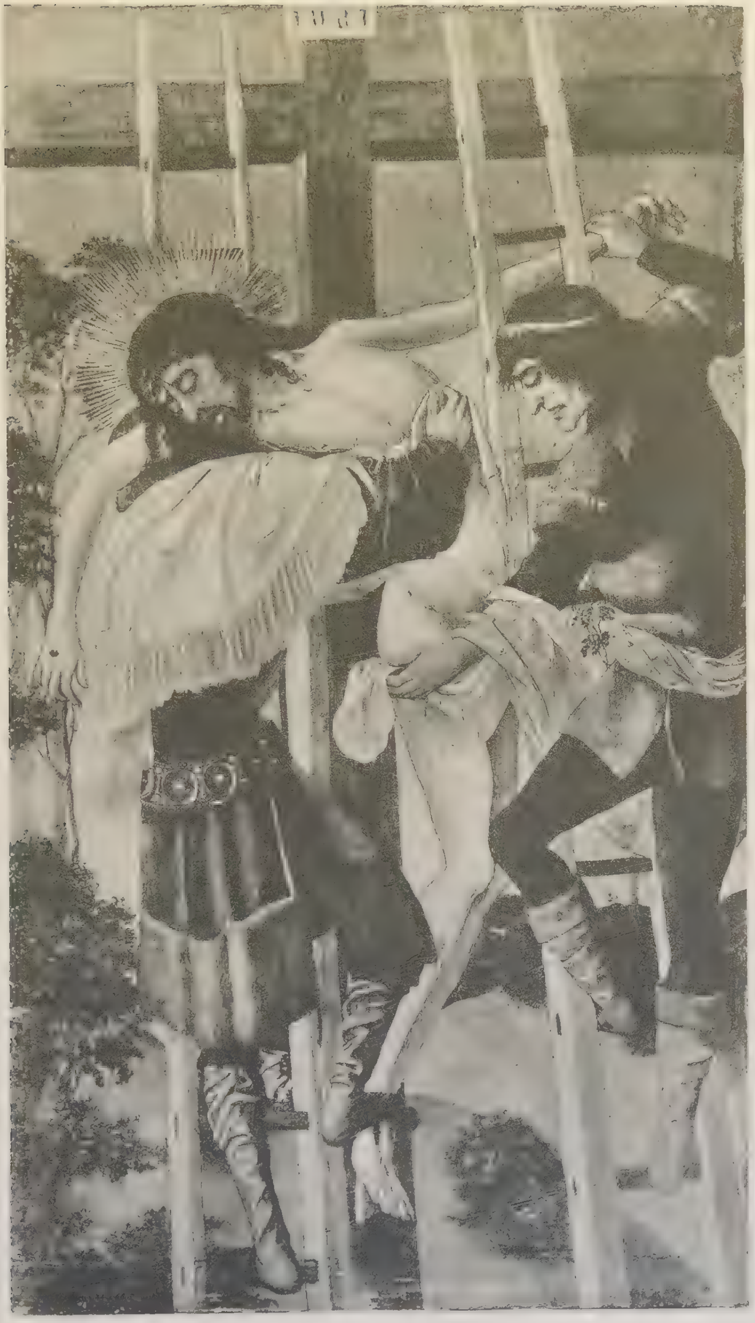
55 DESCENT FROM THE CROSS

Oil on panel. H. 31⅞ in. W. 18⅛ in. (81 × 46 cm.)

The panel is especially beautiful in its colour design. The figure on the right, Saint Nicodemus, wears an olive green doublet with bands of brown fur around the sleeves and dark green blue undersleeves, bright vermilion hose, and yellowish brown boots. His cap is of a dark rose colour approaching to violet, trimmed with a band of brown fur. His hair is very dark brown, almost black. About his waist, over his arm, and held in his left hand, is a pale yellow drapery. The figure on the left, Saint Joseph of Arimathea, wears a mantle of dark violet red — similar in colour to the cap of Nicodemus — bordered with brown fur; over his shoulder is a silvery white scarf. His sleeve is a dark violet red and his boots a reddish brown. He wears a metal belt. The flesh of these two figures has a reddish tint. The undulating lines of the body of Christ, which is in general of a yellowish flesh colour, and the sweeping curves of the yellow drapery held by Saint Nicodemus contrast very pleasantly with the stiff, straight yellows and browns of the ladders and the cross, just enough of which is seen to emphasize the beauty of the curves and not enough to suggest stiffness or rigidity. The colour of the sky changes from a deep green blue toward the zenith to a pinkish gray at the horizon. The general tone of the landscape is brown.

The picture was purchased from a dealer who bought it in Paris. Formerly it was in Spain. It was placed in the Fogg Museum in 1912.

This painting has been supposed to be by a master of the German school, though various suggestions have been made as to its authorship. Perhaps the most plausible suggestion is one that has been made recently, namely, that it is a Hungarian primitive painted by a master who was influenced by the Ferrarese school. There are said to be a number of pictures in the Gallery at Budapest evidently of the same school. At the present time photographs of these are unobtainable. At all events, the picture is a fine piece of colour and was painted by a master of distinction.



55 GERMAN SCHOOL (?)

All four of the Gospels relate that Joseph of Arimathea went to Pilate and begged the body of the Saviour, but only the Gospel of Saint John says that Nicodemus brought spices with which to embalm the body. Nicodemus is, however, almost invariably represented in pictures of the Descent from the Cross, assisting Joseph of Arimathea. Often Saint John and the three Marys are present and some of the disciples who had fled and who were supposed to have returned. In the early Italian form of representation two ladders were placed against the arms of the cross, one on either side of the body of Christ. Joseph of Arimathea on the ladder on the right of the Saviour supported Christ's body over his shoulders. A similar arrangement is followed in this picture. Later representations tended to become more complicated and less impressive.

MENTIONED

American journal of archaeology. Jan.–March, 1914. 2d ser., xviii (1), 124.
(Listed in error as by Isenbrandt.)
BOSTON. MUSEUM OF FINE ARTS. *Bulletin.* Aug., 1913. 39.

LUCAS CRANACH THE ELDER (?)

1472–1553

Lucas Cranach the Elder was the first painter of importance of the Saxon school. His name, Cranach, is taken from that of his birthplace, Kronach, in upper Franconia. The family name is uncertain. Lucas Cranach was the pupil of his father and was well known, not only as a painter, but as an engraver on copper and a designer of woodcuts as well. He did his principal work between 1506 and 1540. In the field of painting his chief interest was in portraiture, and he spent much time in depicting the features of all the German reformers and their patrons and followers. From 1502 to 1504 Cranach was in Vienna; in the latter part of the year 1504 he took up his residence in Wittenberg, where later in 1537 and again in 1540 he was burgomaster; in 1508 we find him in the Netherlands; and in Augsburg and Innsbruck from 1550 to 1552. He is said to have accompanied the Elector Frederick the Wise on his pilgrimage to the Holy Land in 1493, and it was the Elector who granted him his "kleinod" or coat of arms or motto representing a crowned winged snake. Until 1509 Cranach signed his works with his initials L. C. After that date and in all his subsequent works he used as a signature the winged snake with variations.

Portraits of Luther, either by the master or his pupils, are not infrequent, since Cranach was the reformer's intimate friend. In fact, he is said to have arranged the marriage of Luther and Catherine Bora. There are at least fifteen painted portraits of Luther, or portrait groups in which he appears, in addition to woodcuts and engravings, known to be the work of Cranach or his school. Two are in this country, one in the Johnson collection and No. 56 in this Catalogue. Cranach's most convincing pictures are to be seen in the galleries of Berlin, Munich, and Vienna, although a number of fine examples have found their way into American museums and private collections, notably the Museum of Fine Arts, Boston, and the Metropolitan Museum.

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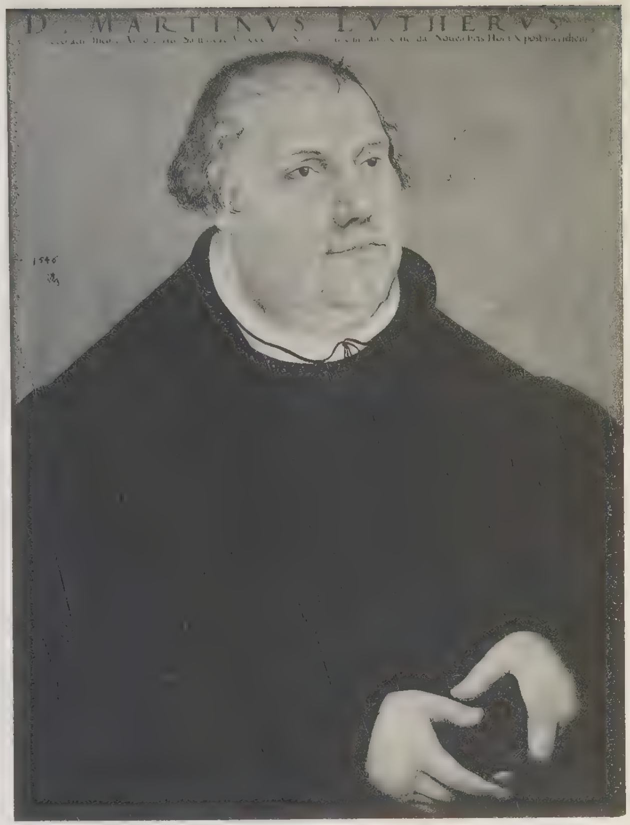
56 PORTRAIT OF MARTIN LUTHER*

Oil on panel. H. $26\frac{3}{4}$ in. W. $19\frac{11}{16}$ in. (68 × 50 cm.)

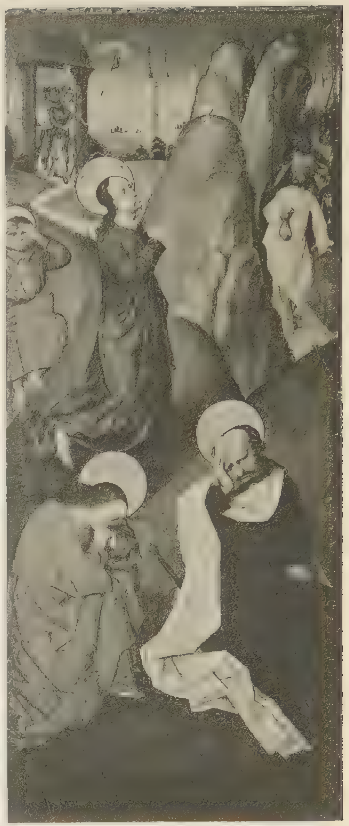
Against the usual Cranach blue is set the flatly painted black robe of the sitter, relieved by a bright red band just below the white collar. The brilliancy of these two colours is emphasized by a black cord. Luther's hair is of silver gray and is treated in a masterly way. His eyes are brown; the flesh tints, in the reproduction, appear pasty and unconvincing, owing to clumsy repainting and restoration. This repaint has been removed recently and in the process of careful cleaning the barely distinguishable letters on the right-hand side, close to the face, have disappeared, leaving only the original lettering above the head. The modelling of the hands is not satisfactory, owing perhaps to over cleaning in the past. On the whole, the picture is in a fairly good state of preservation, though it may have darkened with age. It is signed with the winged snake just below the date 1546, on the left.

This portrait, which was formerly in the collection of C. Fairfax Murray of London, was first lent to the Fogg Museum in 1914.

The portrait may well be from the hand of the master himself. Like many of Cranach's later works, there is evidence of a certain shallowness in characterization; also the flat tones which as a rule Cranach employed may be observed.



56 LUCAS CRANACH THE ELDER (?)



57 GERMAN SCHOOL

GERMAN SCHOOL

XVI century

57 CHRIST IN THE GARDEN OF GETHSEMANE*

Oil on panel. H. 49½ in. W. 22¼ in. (125.8 × 56.5 cm.)

Christ in a neutral blue green garment is praying. A design painted in dark red on His halo indicates the cross. Behind Him, Saint James, dressed in a blue green robe of the same colour as Christ's garment, is holding his forehead in his hands, in a vain attempt to keep awake. A red mantle lies over his knees. Saint John, below Christ's feet, is bowed in sleep. His red mantle is the same colour as the mantle which Saint James wears. Saint Peter is in a dark blue green gown, with his head resting on one hand and his sword at his side. A white mantle falls from his shoulder. A golden chalice with the white wafer floating just over it is on the mount in front of Christ. Judas in a yellow robe, with red lake appearing faintly in the deepest shadows, approaches with a stealthy step from behind the mount. In his hand is a gray bag containing the silver. His eyes, like Christ's, are directed towards the golden chalice that soon is to hold the life blood. Behind Judas comes the horde of soldiers, their spears forming a dark forest against the sky, the light gleaming on their helmets. Another band of soldiers appears from the left side of the picture. The foreground and the mount are of an olive green. The higher peaks of the mount behind are of a paler green at the top, shading into a brownish yellow. The prevailing tone of the city in the background is neutral gray. The sky is of a deep blue.

The picture is said to have come from Vienna. Its authorship is difficult to determine.

The chalice representing the cup to which Christ referred in His prayer, " O my Father, if it be possible, let this cup pass from me," stands on a rock in front of Him. This is unusual; generally an angel bearing the cup flies down from the upper air towards the kneeling figure of the Saviour.

SOUTH GERMAN SCHOOL

XVI century

58 THE WEIGHING OF A SOUL

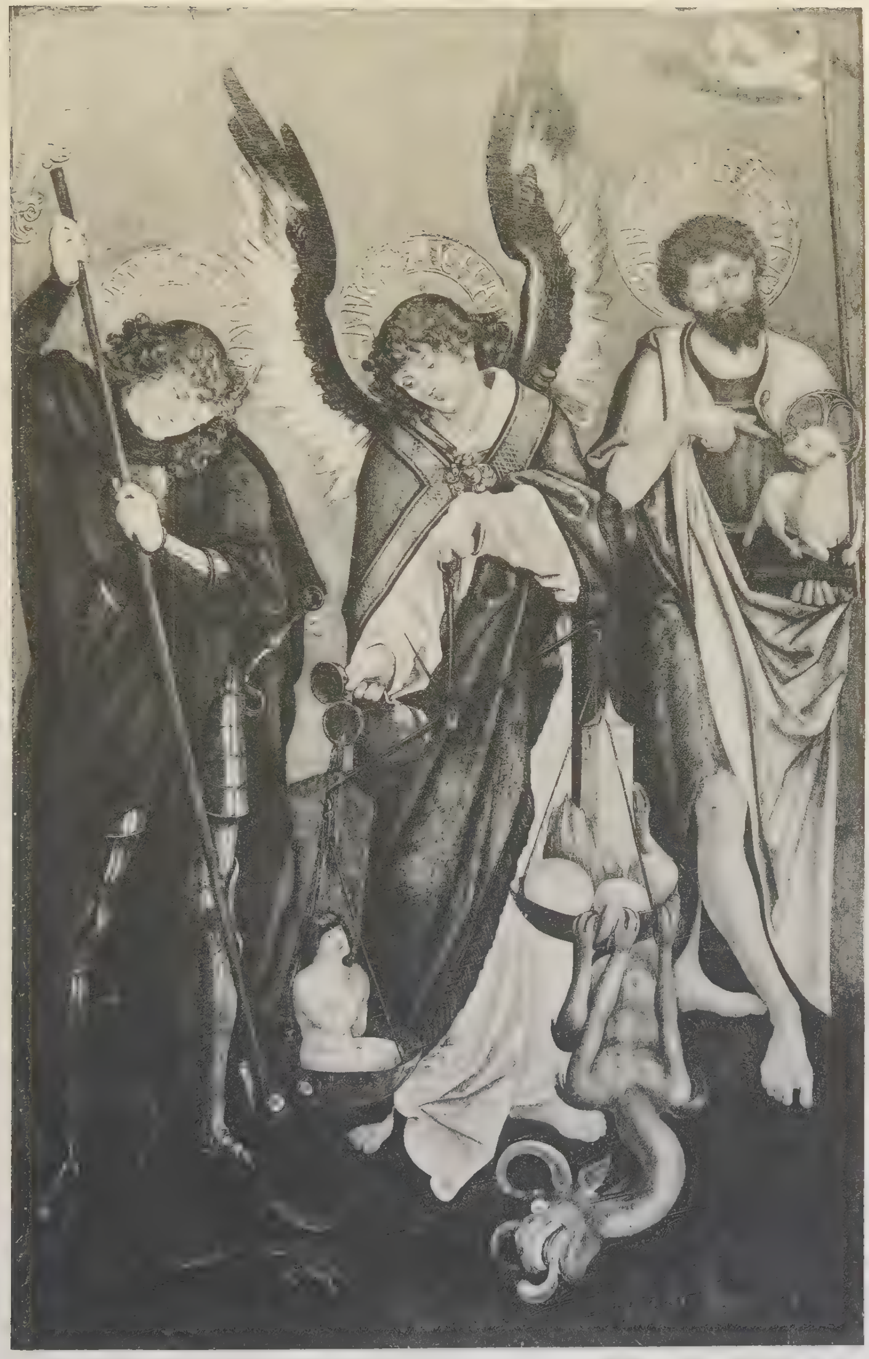
Lent by the Museum of Fine Arts, Boston.
Oil on panel. H. 76⅛ in. W. 48½ in. (193.2 × 123.3 cm.)

Saint Michael holds the scales and pours the water of purity on the head of the figure representing the soul. In the opposite side of the scale are placed the things of this world — a tower, land, money, food. The devil is adding his whole weight and the force of his diabolical strength to pull down the scales, in vain. On the right side of Saint Michael stands Saint George, conquering the dragon, and on the left is Saint John the Baptist holding the Lamb of God.

The figures stand on a grassy meadow of dark brown green; behind them are neutral yellow green rocks. The background is blue, probably repainted, with a gold field in the upper left-hand corner in low relief. Saint George is clad in steel gray armour, over which is a neutral red violet cloak. Saint Michael wears a white robe with greenish shadows, over which is a light olive green cope with a red fringe. Saint John the Baptist wears a neutral brownish hairy garment and a cloak which is pale yellow in the light and dark red in the shadow. His banner is red with a white cross. Various shades of yellow and brown are the prevailing tones through the rest of the picture. These colours appear in the representations of the devil and the dragon, in the scales and contents, the flesh tones, staffs, and hair. The cream coloured Lamb has a cruciform nimbus, and the three saints have golden halos on which are embossed their names. The cross-piece of the scales and the tips of Saint Michael's wings are black.

The picture was bought in Munich in 1907, and given to the Museum of Fine Arts, Boston. It was at one time in the collection of the Munich sculptor Ludwig Schwanthaler (1802–1848). It was placed in the Fogg Art Museum in 1916, having been previously lent to the Museum from 1911 to 1913.

The painting is probably the work of a south German artist. At one time it was attributed to Hans Baldung Grün.



58 SOUTH GERMAN SCHOOL

The Psychostasis or the Weighing of the Soul in the balance as a symbol of judgment was employed by the Egyptians many centuries before the Christian era. It is found in the Book of the Dead about 1400 B.C. Mohammedanism also made use of the symbol; and it appears in certain other of the oriental religions. The Weighing of the Soul is of frequent occurrence in Greek literature and art. There is in the Boston Museum of Fine Arts a Greek V century marble relief representing a weighing scene, in which a winged youth weighs two small nude figures in the presence of two seated women. This is perhaps the Weighing of Adonis. In general, Hermes, the messenger of the gods and the conductor of shades from the upper to the lower world, presides over the scales, except in certain representations in which Justice holds the balance. Then the symbol expresses the divine act of judgment. The duties of the Greek Hermes descended to the archangel Michael, who was the messenger of Heaven. It was his office to conduct souls into the presence of the Almighty and to weigh them in the balance on the Judgment Day. Saint Michael was also patron saint and prince of the Church Militant and leader of the celestial forces. As the weigher of souls he is usually represented winged and clad in the angel's robe as in this picture, or in full armour in his character of the champion of Heaven. After the beginning of the XV century representations of Saint Michael in armour became more frequent. As in this picture, the devil is usually present at the weighing of the soul. The good was generally in the scale to the right of the saint, the right being the place of honour.

FRENCH PAINTING

FRENCH PAINTING

THE history of painting in France is not the history of a strongly individual native school showing a continuous development, like the various schools of painting in Italy. On the contrary, down to the XVIII century, painting in France, with the exception of the illumination of manuscripts, was rather the work of individuals and schools reacting to outside influences, chiefly Flemish and Italian, and was not marked with a distinct national character, except in so far as the foreign influences were moulded somewhat by the native spirit.

During the early part of the Gothic period and even through the XIV century the history of painting must be followed in the pages of the illuminated manuscripts. Mural decoration on any large scale was swept away, for with the advent of Gothic architecture the cathedral became a perfectly balanced structure of piers, buttresses, and arches, and the necessity of supporting walls vanished. The vast spaces between the piers were filled with the brilliant stained glass windows which reached the height of their beauty in the great churches of the XII and XIII centuries. Throughout the Romanesque period the art of miniature painting had been largely monastic. With the beginning of the XIII century, however, illumination was no longer confined to monks but was taken up by laymen, and Paris became the centre of schools of miniaturists. This was due in part to royal patronage, in part to the importance of the University of Paris, which attracted illuminators and copyists not only from France but from Flanders as well. A new spirit developed; the austerity of the Romanesque illuminators disappeared. The influence of glass painting made itself felt; pure reds and blues predominated, enhanced by gleaming gold backgrounds. In the second half of the XIII century the influence of the architect and sculptor rather than that of the glass painter prevailed; architectural details were introduced and figures became more graceful; a more human element appeared in gesture and facial expression. A careful observation of nature became apparent in the representation of the plants and flowers, and of the little animals and birds in the decorative borders. The movement towards a freer, more life-like, and at the same time a more delicate art continued through the XIV and the early XV centuries. Modelling was attempted, a lighter colour scheme was adopted, painting in grisaille[1] often appeared and a more graceful, supple use of line. Plain gold backgrounds gradually gave way to fields decorated with designs in various colours, and later to landscape and architecture. Jean Pucelle was the most important master of the Parisian school in the second quarter of the XIV century. After the middle of the century greater stimulus to realism was given by the influx of artists from the north, from Holland, Flanders, the Cologne district, and the duchies of Limbourg and Guelders between the Meuse and the Rhine. Leading masters of this period were André Beauneveu, Jacquemart de Hesdin, and the three brothers Limbourg. Italian elements spread from Avignon, and something of the Oriental appeared in costumes and types. Miniature painting, in short, became representative of the International movement which pervaded European painting at the end of the XIV and the beginning of the XV century. Perhaps the loveliest product of this delicate and fragile yet realistic art is the Très Riches Heures of the Duc de Berri, at Chantilly, executed in part by the brothers Limbourg and unfinished at the time of the Duke's death in 1416. The miniatures of this Book of Hours represent the life of the people of the day with a vividness and charm, a beauty and finish of workmanship which make it unsurpassed in its field.

Jean Pucelle xiv c., 2d quarter

André Beauneveu active 1360–1403
Jacquemart de Hesdin active 1384–1400

Limbourg brothers active xv c. 1st quarter

In the first quarter of the XV century, with the invasion of France by the English, Paris as the capital was abandoned by the French court. Manuscript illumination was still practised there, however, and very beautiful work was done by followers and pupils of the Limbourg brothers for the English Duke of Bedford, regent of France. The art of illumination flourished throughout the century in the provinces also — in Anjou and Brittany, at Dijon in Burgundy, which had always been particularly open to Flemish immigration and influences, and at Tours, where Italian elements were prominent. This is seen in the work of Jean Fouquet, who was both a painter and an illuminator, and Jean Bourdichon, the illuminator of the Book of Hours of Anne of Brittany.

Jean Fouquet ab. 1415–ab. 1480
Jean Bourdichon active 1479–1521(?)

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[1] Grisaille. — A system of almost monochromatic painting in delicate bluish gray tints with high lights touched in with white or fluid gold.

Panel painting was practised in France in the latter part of the xiv century. At the court of Burgundy Jean Malouel, Henri Bellechose, and Melchior Broederlam were in the employ of the dukes. Bellechose is the probable author of the Martyrdom of Saint Denis, in the Louvre, and there are two shutters of a reredos by Broederlam in the Museum at Dijon, on which are represented the Annunciation and the Visitation, the Purification and the Flight into Egypt. These pictures are really only miniature paintings on a large scale, showing the graceful figures, delicate detail, and fine colour of the contemporary manuscript illuminations.

Jean Malouel active 1396–1415
Henri Bellechose active xv c. 1st half
Melchior Broederlam active 1381–1409/10

In general, after the English invasion and the loss of the prestige of Paris, distinct centres of painting were formed, in which both Flemish and Italian elements may be seen. Since the establishment of the papal court at Avignon in the early xiv century this city had been the gateway through which Italian influence, particularly of the Sienese master Simone Martini and his school, entered France. In the xv century Flemish artists passing through Avignon, on their way to and from Italy, brought northern characteristics with them. Nicolas Froment, a French painter at the court of King René at Aix, was close to the Flemish artists. The Burning Bush, the central panel of a triptych by Froment in the Cathedral at Aix, shows Flemish naturalism and splendour of colour.

Nicolas Froment active 1476

South of the Loire, painting centred at Tours, Bourges, and Moulins. Jean Fouquet of Tours, who has already been mentioned as an illuminator, was also a portraitist. Fouquet's portraits are admirable characterizations, although technically weak. His miniatures, in their broad technique, reveal the hand of the painter rather than of the illuminator. They are delightful renderings of the life of xv century France, and in their feeling for landscape are akin to Flemish work. Fouquet was one of the first of the French masters to go to Italy, where he acquired the use of Italian Renaissance decorative elements. Italian influence is seen also in the work of the so-called Maître de Moulins, whose pictures show a delicate feeling for elegance and beauty, for clear and harmonious colour, and pleasant landscape, but are lacking in strength. One of the finest works of French xv century painting is an anonymous Pietà from Villeneuve-lès-Avignon, which in breadth and simplicity of drawing and composition and in depth of feeling contrasts strongly with the more

Jean Fouquet ab. 1415–ab. 1480
Maître de Moulins active late xv c.

miniature-like panels of the period. In spite of its archaic gold background the picture probably dates from the late XV century. In composition and in certain other features the painting resembles the Deposition, in the Frick collection, New York, attributed to Antonello da Messina, but more probably by a French primitive master. A popular and vigorous phase of XV century painting appears in many representations of the Virgin of Pity in village churches, and in a few remains of frescoes, many of which represent the Dance of Death, a subject to which the engravers of the period were particularly partial.

In the XVI century the classical spirit predominated all over Europe. This influence pervaded France through the French and Flemish artists who went south and returned filled with enthusiasm for Italy, and through the French monarchs and princes who made periodical descents upon Italy and brought back with them Italian artists. The first step of importance in the history of Italian influence in French painting was the decoration of the Château de Gaillon by Andrea Solario, who was employed from 1507 to 1509 by the cardinal, Georges d'Amboise. Other artists from across the Alps came north, but it was Francis I who gave the great stimulus to Italianism. He was the first monarch to interest himself particularly in painting; and his enthusiasm for the achievements of Italian art was boundless. Through his influence Leonardo da Vinci and Andrea del Sarto came to France about 1516; but Leonardo lived only three years after his arrival, and Andrea's stay was short. Italianism did not prevail to any great extent until about 1531, when Francis summoned Il Rosso and Primaticcio to decorate his château of Fontainebleau. With these masters came many of their compatriots, who, with French artists working in the Italian style, formed the so-called school of Fontainebleau. Benvenuto Cellini, the Florentine sculptor and goldsmith, also played an important part in the spread of the new manner. By the end of the century France, the country which had evolved the Gothic, was dominated by the classical ideal.

School of Fontainebleau

The invention of printing lessened the demand for illuminated manuscripts; but although the art had practically run its course by the end of the XV century, miniature painting was continued through the XVI century. The work of the period shows a perfection of technique in the rendering of figures, landscape, and detail, but tends to become more conventional and lacks the charm of the earlier illuminations. The most pleasing side of painting in France at this time is seen in portraiture, particularly in the work of Flemish masters, of whom Jean and François Clouet and Corneille de Lyon were the most famous. In them the realism of the north was tempered by French graciousness. The numerous portraits, both paintings and chalk drawings, executed by these men or in their manner, date from the reign of Francis I down to the time of Louis XIII. In the simplicity and delicate beauty of their technique and in their subtle, vivid interpretations of the elegant, languid aristocracy of the day, these portraits are among the most delightful products of French art.

Jean Clouet active 1518–1540
François Clouet ab. 1516–1572
Corneille de Lyon, active XVI c., 2d half

In the early XVII century painting assumed a more important position and was largely patronized by the Church and by laymen. Italian influence continued, through the French artists who journeyed south and drew inspiration from the various schools of the peninsula. The painting of these men was technically correct, but lacked life and originality. Simon Vouet imitated the Carracci. Le Sueur, a pupil of Vouet, based his art largely on that of Raphael. Nicolas Poussin spent most of his life in Rome and gave complete expression to the contemporary feeling for antiquity. He was a master of technique and design and his work stands above and apart from that of the other artists of the day. Claude Lorrain, who also lived in Italy, was chiefly interested in landscape. His idealized out-of-door scenes are significant in their feeling for space and light. Flemish artists continued to paint in France, among them Philippe de Champaigne, a Brussels master influenced largely by Poussin, who painted religious subjects and able portraits. Under Louis XIV the Academy of Painting and Sculpture was founded (1648), and all art became largely official and grandiose, dedicated to the glorification of the monarch. Original, vital feeling was stifled. To this age belong Charles Le Brun, the decorator of the Gallery of Apollo in the Louvre, and director of the Gobelins factory, and Pierre Mignard, decorator and portrait painter. Hyacinthe Rigaud and Nicolas Largillière, portrait painters who were influenced by the Flemings, Rubens and van Dyck, also represented this monarchical art. After the death of Louis XIV the true French genius blossomed anew in the freer atmosphere of the XVIII century.

Simon Vouet 1590–1649
Eustache Le Sueur 1616–1655
Nicolas Poussin 1594–1665
Claude Lorrain 1600–1682
Philippe de Champaigne 1602–1674
Charles Le Brun 1619–1690
Pierre Mignard 1610–1695
Hyacinthe Rigaud 1659–1743
Nicolas Largillière 1656–1746

M. E. G.

French painting is represented in the Fogg Museum by the picture numbered 59 in this Catalogue.

Among the artists mentioned in the foregoing sketch the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: Claude Lorrain, Parnassus; Philippe de Champaigne, Portrait of Arnauld d'Andilly.

Fenway Court: François Clouet, Portrait of a Brother of Charles IX.

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FRENCH SCHOOL

About 1500

59A ANNUNCIATION TO THE MADONNA OF HER APPROACHING DEATH

Oil on panel. H. 37⅞ in. W. 38¾ in. (96.2 × 98.4 cm.)

The reds are the strongest note, as is usually the case in these early religious pictures. The archangel Michael's short tunic is of a rose red bordered with blue and gold. This is balanced by a similar colour in the mantle of the woman with her back turned to the Madonna in the group standing in the street; between the two a pale rose pink occurs in the mantle of the woman in the middle distance seen in profile. The same colour appears in the tunic of the angel seen against the sky and in the wings of the left of the two angels over the archangel's head; while it occurs in a still paler form in the steps in the foreground, the columns, capitals, and other architectural members. The Madonna is kneeling in front of a desk. She wears a dark blue mantle; the red sleeves of her gown are visible at her wrists. Her pale face is relieved against the dark grayish brown architecture. The fluttering drapery of the archangel Michael is white. The pavement, of a warm cream colour, carries the eye off down the village street towards the distant river and mountains, over which is a peaceful blue sky. The woman on the extreme left wears an olive green garment bordered with gold over a gown of bluish white. Her tight undersleeve is of golden brown touched with gold. Her cap is pale red and her hair reddish brown. Next to her is a woman clad in dark green, with reddish brown hair. The woman and the child in the distance are dressed in a grayish white and the woman just this side of them wears a neutral violet gown. The angel with the red wings in the arch is dressed in a pale blue mantle and the other angel on the right in a white mantle with a dark brown tunic. The palm leaf is of green and gold and the desk of yellowish brown. Certain parts of the architecture are of a neutral olive green. On the gold border of the Madonna's mantle is an inscription difficult to discern. The word Christus appears in the lower part and the word Mater may be deciphered on the neck band.

The picture was bought and placed in the Fogg Museum in 1910. It is said that it came originally from Flanders.

It is singularly difficult to determine the author of the painting. Many suggestions have been made, covering most of the countries of Europe from Portugal and Spain through France, Flanders, Switzerland, Germany, and Austria-Hungary; but in the Museum it is still attributed to the French school. It seems close in style to an altarpiece in the Cathedral of Aix, portraying scenes from the life and death of Saint Mitrius, which was shown in the Exhibition of French Primitives, Paris, 1904, and attributed to Nicolas Froment. The architectural treatment and the mannered attitudes and gestures of the figures are much the same in the two paintings. A picture similar in style, representing Esther and King Ahasuerus and attributed to the Flemish school, was formerly in the George A. Hearn collection (No. 328 in the sale catalogue). More than one critic has suggested that the Fogg Museum picture is by a follower of Conrad Witz, and that it was painted about the year 1500 in Basle. It appears to be eclectic. The nationality of the types is hard to determine. The picture is fine in colour and interesting in its design and feeling.

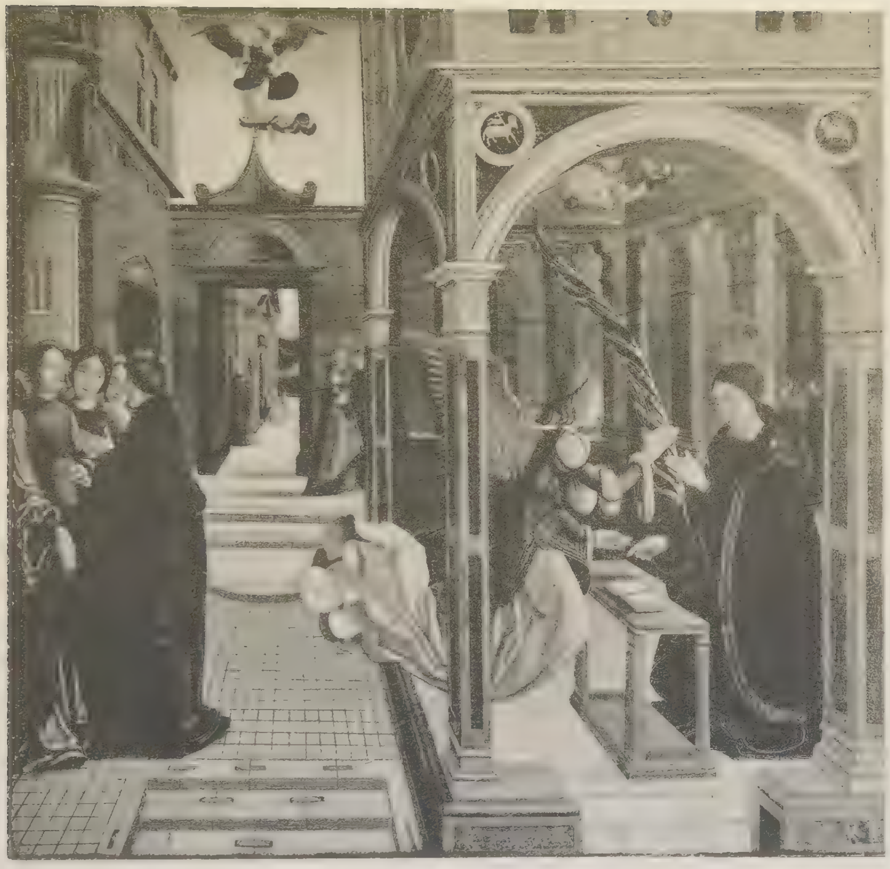
MENTIONED

American journal of archaeology. Jan.–March, 1914. 2d ser., xviii (1), 124.
Archiv f. Kunstgeschichte. Leipsic, 1913. ii, No. 33, Reproduction.
Bernath. New York und Boston. 60–61.
Boston. Museum of Fine Arts. *Bulletin.* Aug., 1913. 39.
Harvard graduates' magazine. June, 1910. 703, 704.

59B BEARING OF THE BODY OF THE MADONNA TO THE SEPULCHRE

Oil on panel. H. 37¾ in. W. 17¾ in. (96 × 45 cm.)

On the back of the Annunciation to the Madonna of her approaching Death was another picture, only half of which has been preserved; and that fragment has been much repainted. It represents the Bearing of the Body of the Madonna to the Sepulchre. The apostles and attendant women are dressed in white and gray. The palm carried by Saint John is white. The foliage and the foreground are a greenish brown. In the background is a green hill with a yellow castle. The sky is blue green verging towards pink at the horizon. In spite of the bad condition of the picture a queer, wild, somewhat fantastic impression is given, as Saint John, carrying his large palm



59A FRENCH SCHOOL

branch, and the bearers of the bier stride forward against the background of hills and a dark sky.

All that remains of the other half of this panel is a small fragment, a wreck of what it once was, but instructive as showing how much more attractive and how much finer in quality an old, faded fragment is than a picture repainted by modern hands.

The Death and Assumption of the Madonna were often treated by artists, but the Annunciation to the Madonna of her approaching Death was one of the less frequently represented scenes. Gabriel announced to the Madonna the coming of her Son; Michael was the angel of death, and in accordance with the legend he bore a palm. " I bring thee here a branch of palm gathered in Paradise; command that it be carried before thy bier in the day of thy death." The legend further relates that after the Madonna's death, " the apostles took her up reverently and placed her upon a bier, and John, carrying the celestial palm, went before."

MENTIONED

Archiv f. Kunstgeschichte. Leipsic, 1913. ii, No. 33.
Harvard graduates' magazine. June, 1910. 703.

FLEMISH PAINTING

FLEMISH PAINTING

AT the end of the XIV and the beginning of the XV century a new school of painting grew up in Flanders. The school was the outgrowth of northern mediaeval miniature and panel painting. Flamboyant Gothic sculpture had emphasized the value of realism, and painters like Malouel and Bellechose, miniaturists like Jacquemart de Hesdin and Pol de Limbourg established canons of naturalism which made Flemish art possible. The rise of the school was also aided by the XIV century art of Cologne, best shown in the work of Meister Wilhelm. The art of the movement was, for its period, strongly realistic. Natural objects were painted with the utmost fidelity, interest in still life and genre began to appear, and details of architecture and landscape were rendered as carefully as the heads of the most sacred personages in the compositions. So pronounced was this tendency that superficial observers are led to consider Flemish painting fundamentally material, but a thoughtful analysis will reveal a spirituality in the art quite as sincere, if not so obvious, as in the painting of contemporary Italy. In the early school the painting was almost wholly religious and scenes and actors were handled with reverence and deep feeling.

Jean Malouel
active
1396–1415
Henri
Bellechose
active xv c.
1st half
Jacquemart de
Hesdin, active
1384–1400
Pol de
Limbourg
active xv c.
1st quarter

The Flemings, however, inherited from earlier art a religious type to which they clung with great tenacity and which to the modern eye is ugly. The exaggeratedly domed forehead of the Madonna, a symbol of intellect to the Fleming, is to the modern a distortion. Similarly the tiny mouth, the eyes almost without brows, and the other features which Flemish symbolism demanded, are now somewhat disturbing to the eye. When native realism and symbolism were coupled, as in the over realistic rendering of the ascetic Christ Child, the effect is sometimes startling to the layman, and the beginner in the study of Flemish art should beware of mistaking accidents of convention for artistic defects. If the conventions of Flemish art make it at first difficult to appreciate, the technical perfection of the work must appeal to any one. Oil painting, perfected if not necessarily invented in Flanders, gave a richness of colour and a lustre of surface which specially distinguished the style. The play and delicate gradation of light over richly coloured surfaces was rendered so skilfully that the artists approached the expression of a complete visual effect, finally reached, in XVII century Holland, in the work of Vermeer.

Hubert van Eyck 1370/80(?)–1426
Jan van Eyck ab. 1385–1441

The first great Flemish masters were Hubert and Jan van Eyck, who painted the Adoration of the Lamb for the cathedral of Saint Bavon at Ghent. This cosmic composition may be regarded as the first complete declaration of the Flemish school, and it reveals both the new naturalism and the old mediaeval spirituality which proves it to be essentially still a mediaeval work. Though in common terminology XV century Flemish art is spoken of as belonging to the Renaissance, properly speaking the Middle Ages did not come to an end in Flanders till the close of the century. The Ghent polyptych is painted in a rich oil technique, which makes it easy to understand the attribution to the van Eycks of the invention of this method. Besides his share of the great polyptych, Jan painted many fine panels, such as the Madonna of the Canon van der Paelen, in Bruges, and the Virgin of the Chancellor Rolin, in Paris. He was also a portraitist of astonishing ability and sincerity, as one may judge from the portraits of Arnolfini and his wife, in the National Gallery, or the Man with the Pink, in Berlin.

Rogier van der Weyden 1397/1400–1464

Maître de Flémalle active 1406–1444
Petrus Christus ab. 1410–1473
Dierick Bouts ab. 1410–1475

The van Eycks, though the inaugurators and probably the most important artists of the mediaeval school, were surpassed in religious mysticism and equalled in technique by their slightly younger contemporary, Rogier van der Weyden of Tournai. This master, in his most characteristic works, abandoned much of the realism of the van Eycks to obtain effects of more exalted religious fervour and tragic grief. He was also a sensitive portraitist. It is interesting to note that Rogier was one of the first of the many Flemings to make the journey to Italy. Meanwhile two artists of only slightly less importance, the Maître de Flémalle (Robert Campin ?) and Petrus Christus, were contributing important elements to Flemish art. The former and older added to his native delicate aristocracy and religious feeling an interest in still life which alone would give him an important place in the school. The latter made religious painting an excuse for genre scenes, and he might almost be called the father of Flemish genre. Another contemporary, the bourgeois Dierick Bouts, became one of the most finished technicians in Flanders, and raised the school of Louvain, his native city, to a high position.

Hugo van der Goes ab. 1440–1482

The two chief figures in the second generation of Flemish painters were Hugo van der Goes and Hans Memlinc. Van der Goes, a powerful master, is best known for his altarpiece, painted in 1476 for Tommaso Portinari, and placed on view in the church of Santa Maria Nuova in Florence in 1482. It had a profound influence on contemporary Florentine painting, especially on the art of Ghirlandaio and Pier di Cosimo. Hugo was also a portraitist of force and delicacy. Memlinc was the most charming of the XV century Flemings. In his art realism is softened, the distorted types imposed by Flemish religious convention are modified, and an almost Italian sense of beauty appears. Born in Germany, his style partakes somewhat of the character of the school of Cologne. A serene, untroubled artist, he sacrificed power to delicate beauty, and is often called, not without reason, the Flemish Fra Angelico. A contemporary of van der Goes and Memlinc, Justus of Ghent, deserves mention. He is especially important since he migrated to Italy in 1474 and in the court of Urbino taught Flemish technique to the Italian masters, most notably to Melozzo da Forlì, while his own style underwent a partial Italianization.

Hans Memlinc ab. 1430–1494

Justus of Ghent active 1460–after 1474

At the turn of the century, heralded by the work of Memlinc, a change came over Flemish art. The mediaeval quality began to disappear and painting in the true spirit of the Renaissance commenced. The Renaissance in the north took the form, in all arts, of an imitation of Italian pseudo-classical forms, rather than of a direct reversion to classical models. This sort of imitation appears clearly in the paintings of Memlinc's pupil, Gerard David, who incorporated Lombard architectural detail, festoons, and Cupids, with his backgrounds. This imitative Italianism was carried still further by the brilliant Quentin Metsys; and with his appearance the centre of interest of Flemish art shifted from Ghent and Bruges to Antwerp, where it remained while the school had vitality. Metsys travelled in Italy, and became the first whole-heartedly Italianate Fleming. He combined minute finish with breadth of effect, his colour is more uniform and fused than that of his predecessors, and his figures begin to be modelled rather than drawn. His artistic tendencies were further developed by Jan Gossaert, called Mabuse from the town of

Gerard David 1450/60–1523

Quentin Metsys 1466(?)–1530

Jan Gossaert ab. 1472–ab. 1535

Bernard van Orley
ab. 1493–1542

his birth, Maubeuge. Finally, Bernard van Orley became the most completely Italianate of the great painters of the century, so that his works are frequently confused with those of contemporary Lombards. While travelling in Italy he visited Rome, and was strongly influenced by Raphael as well as by the North Italians.

Jan van Scorel
1496–1562
The van Coninxloos
active xvi c. 1st half
Lancelot Blondeel
1496–1561
Adrien Ysenbrant
ab. 1485–1551
Antonio Moro
ab. 1519–1576
Jerom Bosch
ab. 1460–1516
Joachim Patinir
ab. 1485–1524
Herri met de Bles
ab. 1485–after 1550
Bruegel the Elder
ab. 1528–1569

Meanwhile men of only lesser ability painted in the Italianate manner, among whom we may mention Jan van Scorel, who twice visited Italy, the van Coninxloos, and Lancelot Blondeel, painters of delicate and fanciful architectural backgrounds, and Adrien Ysenbrant, to whose delicacy, care, and feeling for life van Mander pays a tribute. Later than any of these came Antonis Mor, called also Ser Antonio Moro and Sir Anthony More in the countries he visited. A pupil of Scorel, he was a true cosmopolitan, who painted portraits of prominent persons with a finished technique and a wonderful grasp of the psychology of the sitter. His work marks a transition from the early formal portrait to the mature work of Rubens and van Dyck. On the whole, the XVI century in artistic Flanders was the age of Italian imitation. Nevertheless, there were Flemings in the period who continued the native mediaeval tradition. Such a one was Jerom Bosch, a preacher in art, whose half-mad and diseased allegories, painted in a clear, fluid technique, won him great popularity in the Spanish court. The bits of landscape painted by Bosch were charming, but he was surpassed in this genre by Joachim Patinir, the most lyric painter of the school. His successor, Herri met de Bles, combined Patinir's landscape art with a delicate Italianism. The native flavour of Flemish art was renewed by Pieter Bruegel the Elder and his sons. This master not only designed fantastic allegories in the vein of Jerom Bosch, but, what is more important, painted many delicate landscapes with an unstudied naturalism quite modern, and village scenes which, without Dutch coarseness, anticipated the developments of Dutch genre.

If the XVI century in Flanders was the age of imitation, the XVII was the age of adaptation. The great artists of the XVII century studied Italian painting as carefully as their predecessors, but in a more thinking way. They sought not to imitate, but to discover the secrets of colour and composition which underlay the greatness of Italian art. The result was an Italianate art which nevertheless retained its native Flemish quality. It was the studied, somewhat eclectic, but vigorous art of the Flemish Counter-Reformation. Its greatest exponent and controlling genius was Peter Paul Rubens, an artist, scholar, courtier, and diplomat, who studied eight years in Italy and returned to become practically artistic dictator of Flanders. All the tendencies of XVII century Flemish art might be illustrated in the vital, coarse, resplendent work of this artist. His range of subject was as extraordinary as his breadth of genius, and he is noted for religious subjects, allegories, hunting scenes, portraits, mythological scenes, genre, and still life. A contemporary of Rubens, Jacob Jordaens, at times out-rivalled Rubens in coarseness, at times painted with a suavity unusual in an artist who never left Flanders. Nevertheless, he always showed dynamic power. "Rubens dipped his brush in blood; Jordaens dipped his in fire," is a shrewd characterization of the styles of the two men.

Peter Paul Rubens 1577–1640

Jacob Jordaens 1593–1678

Antoon van Dyck formed the third member of what we may call the great Flemish trinity of the XVII century. Beginning as a pupil of the smooth classicist Hendrik van Balen, he was apprenticed for a time to Rubens, but in 1521 he went to Italy, where he remained five years. On his return he worked in Flanders till 1632, when he was called to England, and for the rest of his life he was associated with the court of Charles I. Van Dyck was the least Flemish and most cosmopolitan of all Flemings. He worshipped at the shrine of Titian, and obtained an almost Venetian richness of colour. Moreover, he was as delicate in thought as in touch, and he became the most refined, one might almost say the only refined, XVII century Flemish artist. As a religious painter, he belongs clearly to the Jesuitical group of the Counter-Reformation. His mythological scenes are almost Venetian in quality, but he is best known for his many aristocratic portraits.

Antoon van Dyck 1599–1641

Hendrik van Balen 1575–1632

Rubens, Jordaens, and van Dyck best sum up the tendencies of the age, but there were hosts of other artists, among whom perhaps Frans Snyders, animal and still life painter, deserves special mention. Meanwhile, native bourgeois and genre tradition was continued by the Teniers family, the most important member of which was David Teniers the Younger, who painted scenes of the inn and village street in the smooth technique of earlier Flanders, but with a homely coarseness rivalling the art of some of the later Dutch Little Masters. After 1700, although painting continued in Flanders, the importance

Frans Snyders 1579–1657

Teniers the Younger 1610–1690

of the school declined, and for progressive painting in the Netherlands we must look to Holland rather than to the Catholic southern country.

George Harold Edgell.

The Flemish paintings in the Fogg Museum will be found under Nos. 60–65 in this Catalogue.

Among the artists mentioned in the foregoing sketch the following are represented in the Boston Museum of Fine Arts and in the collection of Mrs. John L. Gardner at Fenway Court.

Boston Museum of Fine Arts: VAN DER WEYDEN, Saint Luke drawing the Portrait of the Madonna; VAN DYCK, Portrait of Anna Maria de Schodt and other paintings by van Dyck and his school.

Fenway Court: JAN VAN SCOREL, Portrait of a Woman; ANTONIO MORO, Portrait of Mary Tudor; RUBENS, Portrait of the Earl of Arundel; VAN DYCK, Portrait.

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ROGIER VAN DER WEYDEN (?) AND GERARD DAVID (?)

ROGIER VAN DER WEYDEN (?)

1397/1400–1464

Rogier de la Pasture, or Rogier van der Weyden, as he was called after he settled in Flanders, was born at Tournai between 1397 and 1400. The register of the Tournai Guild of Painters shows that he was apprenticed to Robert Campin in 1427. In 1432 he was received as a master painter in the Guild, although he had already made a name for himself as a painter by his Miraflores triptych, which dates from before 1431. Records of 1435 show that he was at that time official painter to the city of Brussels. Among his works executed between 1435 and 1450 are the Descent from the Cross, in the Escorial, and the polyptych of the Last Judgment, at Beaune. In 1450, the year of the jubilee, he went to Rome, also visiting Florence, Ferrara, and probably Milan and Venice. It is thought that he went to Cologne on his way home. His pictures painted after this date — among them his Adoration of the Magi, at Munich, and the triptych of the Seven Sacraments, in Antwerp — show traces of Italian influence, and his own work left its impress on the Italian artists. He died at Brussels in June, 1464, and was buried in Sainte Gudule. Van der Weyden and Memlinc rank among the greatest figures in early Flemish art and all but reach the high level of the van Eycks.

Van der Weyden is represented in this country by the panel of the Miraflores triptych, Christ appearing to His Mother, in the collection of Michael Dreicer, New York; by a Portrait in the collection of Michael Friedsam, New York; by panels in the John G. Johnson collection, Philadelphia; and by a picture in the Metropolitan Museum belonging to the J. Pierpont Morgan collection. In the Museum of Fine Arts, Boston, is a picture of Saint Luke drawing the Portrait of the Madonna, probably by van der Weyden, although it has been attributed to Gerard David.

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GERARD DAVID (?)

1450/1460–1523

Gerard David, the last great painter of the school of Bruges, was born at Oudewater in Holland some time between 1450 and 1460. His first training was probably received at Haarlem. He came to Bruges toward the end of 1483 and in 1484 was admitted as master painter into the Guild of Saint Luke and Saint Eligius. The works of the van Eycks, van der Weyden, van der Goes, and Memlinc, in Bruges, made a profound impression on David. He was a councillor of the Guild in 1488, in 1495–1496, and in 1498–1499, and dean from 1501 to 1502. From 1488 to 1498 David was at work on two panels — the Judgment of Cambyses and the Flaying of Sisamnes — for the decoration of the Justice room of the Town Hall at Bruges. Between the years 1502 and 1508 David painted for Jean des Trompes, treasurer of Bruges, the triptych of the Baptism of Christ, of the Bruges Gallery. In 1509 he gave to the church of the Carmelite nuns at Bruges the picture now considered his masterpiece — the Madonna and Saints, of the Rouen Museum. In 1515 he went to Antwerp, where he came under the influence of Quentin Metsys, and was elected a member of the Guild of Saint Luke. He died in 1523. David was an illuminator as well as a painter. Two miniatures by him were (1914) in the Academy at Bruges. The famous Grimani Breviary and other books probably by the same hand — some of which are in America in the collections of William Augustus White and Alfred Tredway White, of Brooklyn, and in the J. Pierpont Morgan library — have been associated with his name.

Paintings in this country by David are in the Metropolitan Museum; the collection of the New York Historical Society; and in private collections, among them the P. A. B. Widener and the John G. Johnson collections, Philadelphia; and the collections of Henry Clay Frick, and Henry Goldman, New York.

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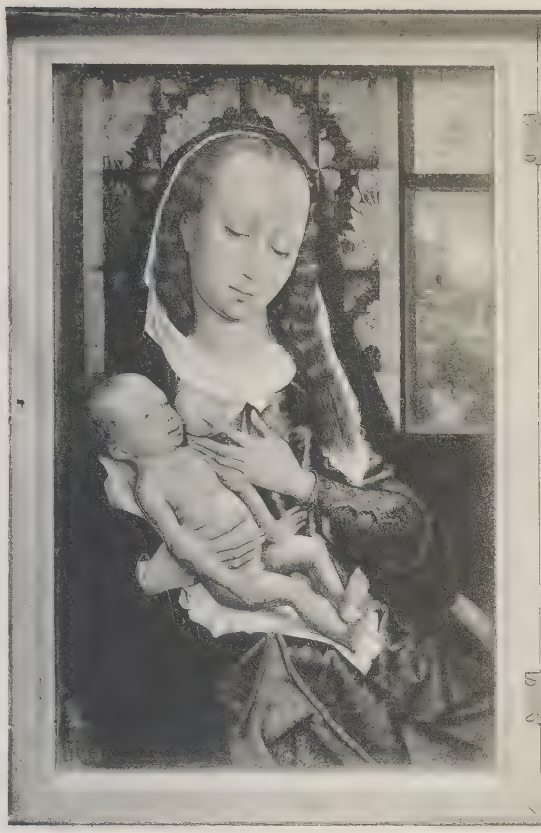
60 DIPTYCH

A MADONNA AND CHILD — VAN DER WEYDEN (?)

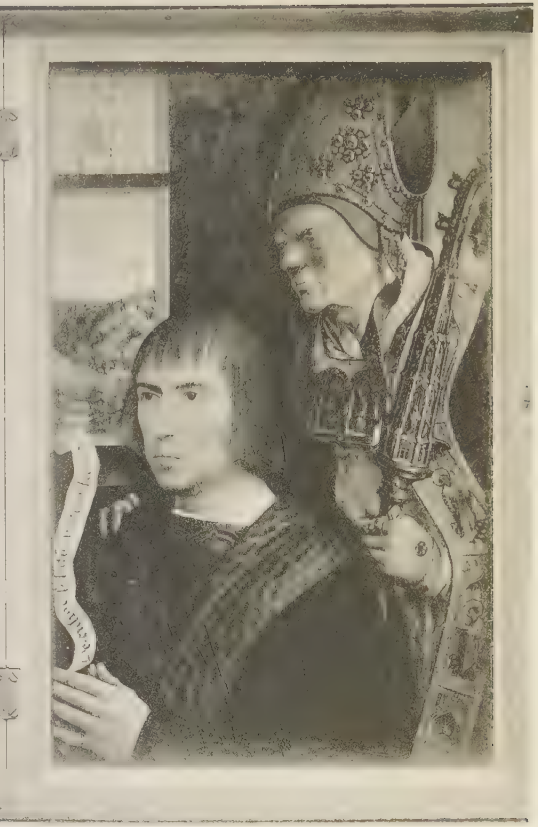
B BISHOP AND DONOR — DAVID (?)

Oil on panel.
Madonna panel, H. $21\frac{7}{8}$ in. W. $14\frac{1}{16}$ in. (55.5 × 35.7 cm.)
Donor panel, H. $22\frac{3}{16}$ in. W. 14 in. (56.3 × 35.5 cm.)

The reds in this picture make a sort of V-shaped composition, running from the rose red and pink brocade behind the Madonna's head through the red robe with the green lining which extends from her left shoulder down toward the centre of the picture. In the other panel the gown of the donor is a V-shaped mass of red, which carries the eye up to the pink lining of the lappets of the bishop's mitre and his pink cap. The Madonna wears a gown of green and gold brocade. Over this is her robe; her mantle which comes down over her head and falls over her shoulders is a very dark blue. Her kerchief is white, as is the cloth on which the Child is seated. The Madonna and Child both have rich orange red hair. A wall of pale olive green similar to the lining of the robe is seen on either side of the textile behind the Madonna's head. Through the window may be seen a delicately painted landscape with a pale orange red wall with green trees in front. A horseman is farther off and two figures stand near the entrance to the yellowish castle with a pink



60A ROGIER VAN DER WEYDEN (?)



60B GERARD DAVID (?)

roof and blue turret in the distance. Far away a pale bluish mountain is seen against the sky, which is pale orange red near the horizon and changes gradually into blue. On the other panel the window does not quite match the first one in size or in placing, and the colour scheme of the landscape is also different. The sky descends to a yellow green near the horizon instead of to an orange pink, and the general tonality of the distance is a cooler blue. The donor wears over his red gown a black mantle lined with gray fur. He wears a gold ring, and in his hands is a scroll which reads: Me culpis solutum mitem fac et ca[stum]. (Make me free from sins, gentle and pure.) The bishop, Saint Jodoc, wears a vestment of green brocade, with a narrow band of rose at the neck, and a cope of dark green blue bordered and clasped with gold and lined with rose colour. His gloves are light blue; on the back of his left glove is a dark blue jewel set in gold. There are faint traces of gold embroidery around the setting. His three rings are gold set with dark blue stones. His mitre is gold and jewelled, lined with green. His cap is of rose colour and the lappets to his mitre are lined with rose. His scarf is bluish white. There is no gold used in the picture, but the effect is produced by yellow paint. On the right is a patch of greenish blue sky. Through the window the Crucifixion is seen on the hill in the middle distance, with numerous footmen and horsemen in evidence. This right-hand panel is not in perfect condition and has probably suffered in the past.

The diptych offers an interesting problem. A number of critics have felt that the two wings were painted by different hands. Professor Frank J. Mather, Jr., of Princeton, has discussed the question in an able and interesting article in Art in America for October, 1915. The Madonna appears to be of the van der Weyden type. Most critics have thought that it was probably a contemporary copy by one of Rogier's assistants, but Professor Mather is bolder, and suggests that it may be by the master himself. The beautiful quality and exquisite finish of the picture and the fact that it has in the past held its own well on the same wall with other van der Weydens justifies this belief.

The other panel was painted by a different hand. The style is more powerful and vigorous. It has been suggested that Gerard

David or somebody akin to him may have executed this picture. On the back of the right-hand wing is painted a coat of arms with a monogram and inscription, which reads thus:

Hier voren ligghê begrave joos vâder
burch wilê raed houyer vâdê romsch
rycke en zyns zoons phs erdshertoge
vâ oostrycke hertoge vâ bourgne grave
vâ vlandere etc en ghe (com) miteerd ont
fanghere vâ vuernâbocht xxix iare
die starf dê vierde dach vâ sporkele
int iarr m cccc zesenentneghentic (h)

J. K. { Impaled arms
Van der Burg
Van der Mersch } J. K.

en ioncvrouwe katheline vâ der
mersch zyn eerste wyf die starf dê
xx dach vâ maye int iarr M cccc.
[zesenent ?] neghentich bedt ver de zielen

This has been translated by Professor Mather with the help of his friends Mr. and Mrs. Bye as follows:

> Before this lie buried Joos Van der Burch, formerly counsellor of the Roman Empire [used for Emperor] and of his son Princely Highness[1] Archduke of Austria, Duke of Burgundy, Count of Flanders, etc., commissioned as Receiver of Furnes for twenty-nine years, who died the fourth day of February, 1496. And Miss Kathleen Van der Mersch, his first wife, who died the twentieth day of May in the year 149–.

The inscription has suffered and is in some places hard to read, but it appears to be substantially as above. The monogram J. K. doubtless represents the names of Joos and his wife Kathleen.

In regard to the relation between the two panels, Professor Mather presents an interesting hypothesis: " Both were made for the van der Burg family, as the arms in the windows attest, but there is much reason for supposing that the two pictures were painted independently, perhaps at widely differing times, by different artists, and later arbitrarily assembled as a diptych. The panel containing the portraits was originally at least two inches larger in every dimension, and later cut down. This is shown by the awkward way in which the frame cuts the donor's fingers, as well as Saint Jodoc's mitre and crook. Then the window shows only two rows of bullseyes on the sinister side of the central panel, as against three rows at the dexter side. Aside from this, the window by no means fits its pendant in the panel of the Madonna. It is larger in every dimension, the sill and crossbar do not fit, the perspective is slightly different, revealing more of the sill in the panel with the donor. Examining the reverse of this panel, the story is equally plain. At all points the flourishes have been cut off, at the right-hand side one or two lines of text have lost a letter in part."

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[1] It has been suggested that the letters phs stand for Philip, the son of the Emperor Maximilian I.

Mr. Mather further points out that the most natural explanation of this cutting down of the portraits of the donors is that this panel was the newer and less valued of the two. The simplest way to fit the panels together would have been to build out the Madonna panel. Since this was not done, it is probable that the Madonna was too highly valued to be tampered with.

The prototype of the Madonna panel is doubtless the Madonna and Child of van der Weyden's Saint Luke drawing the Portrait of the Madonna, of which there are versions in Munich, in Petrograd, in the Wilczeck collection, Vienna, and in the Museum of Fine Arts, Boston. It is uncertain which of these is the original. There are numerous half-length Madonnas from this design in the galleries and private collections of Europe. In the Brussels Gallery are two Madonnas, one of which is very close to the Fogg Museum panel, with a window on the right through which is seen a similar landscape, and the Madonna and Child undoubtedly from the same design. Almost the only difference is that in the Brussels picture there is no brocade behind the Madonna, and there are golden rays emanating from the heads of Madonna and Child. Other similar Madonnas are in the Rijks Museum, Amsterdam; the Antwerp Gallery; the Meyer van der Bergh collection, Antwerp; the Kaiser Friedrich Museum, Berlin; the Matthys collection, Brussels; the Cassel Gallery; the Staedel Institute, Frankfort; the National Gallery, London; the Traumann collection, Madrid; the Germanic Museum, Nuremberg; the collection of Baron Chiaramonte Bordonaro, Palermo; the Strasburg Gallery; in the collection of M. Michel van Gelder (No. 10 in the

Catalogue of the Exhibition of Works by the early Flemish Painters at the Guildhall Gallery, London, 1906); and in the Metropolitan Museum, New York. There is also a similar Madonna on a much smaller scale in the Museum of Fine Arts, Boston. A tondo formerly in the Kann collection (Catalogue, No. 113), the full-length Madonna and Child in the central panel of a triptych attributed to Ambrosius Benson (No. 71 in the Catalogue of Ancient Paintings sold by the Kleinberger Galleries, January 23, 1918), the Madonna and Child in Berlin by Gerard David (No. 573A), and the Madonna and Child by Memlinc in the Royal Chapel, Granada, are variants from this design; and there are many others in various collections. It is uncertain which of the half-length Madonnas of this type is the original van der Weyden, or whether perhaps more than one of them was executed by the master's hand. The panels have been variously attributed to van der Weyden, Bouts, Memlinc, David, or Ysenbrant. As we have already stated, Mr. Mather thinks that the Fogg Museum Madonna may be the work of van der Weyden himself.

Dr. Victor van der Haegen, Archivist of the city of Ghent, in a letter dated December, 1911, said that the picture is known and comes from the church of Sainte Walburge at Furnes, near Ostend. It appears by the inscription that Joos van der Burg died in 1496, and that he was counsellor for the Emperor Maximilian (1459–1519) and for his son Philip (1478–1506). In that case the portrait could not have been painted by Rogier van der Weyden who died in 1464. Gerard David was born between 1450 and 1460, and died in 1523, which makes it possible that the portrait was painted by him.

The picture was bought by George W. Harris of Boston, probably some time between 1870 and 1880, from an American collector, who had gathered together some works of art in Europe. Mr. Harris on his death in 1906 bequeathed the picture to Harvard University.

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WINKLER. 63; 113, note 2.

MENTIONED

AMERICAN ART ANNUAL. New York, 1908. vi, 143.

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Nation. Nov. 23, 1916, 492.

For brief discussion of similar pictures, see also:

FRIEDLÄNDER, M. J. Ein Madonnenbild Gerard Davids im Kaiser Friedrich Museum. *Jahrb. d. kön. preuss. Kunstsamml.* Berlin, 1906. xxvii (3), 143–148.

SCHOOL OF QUENTIN METSYS

XVI century, first half

Quentin Metsys (1466 ?–1530) was a painter of the school of Antwerp and the last master to express with sincerity the old tradition of the Netherlands. He was influenced by Gerard David and Dierick Bouts and also by Italian masters.

Among paintings by Metsys in this country are those in the Metropolitan Museum, and in the John G. Johnson collection, Philadelphia.

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61 SAINT LUKE PAINTING THE PORTRAIT OF THE MADONNA

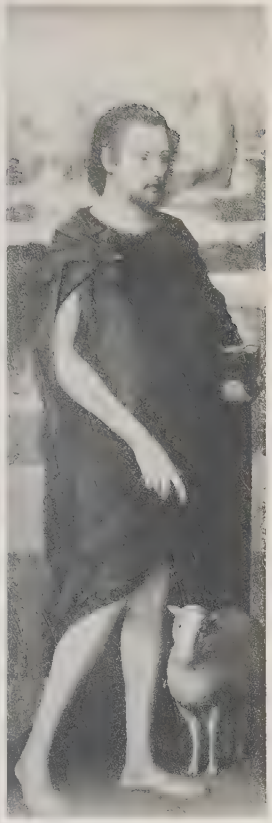
Oil on panel. H. 17 1/16 in. W. 12 3/4 in. (43.3 × 32.3 cm.)

This picture is perhaps more lacking than most of those in the Gallery in subtle harmonies. Saint Luke is in a gown of strong red and the Madonna in a rich blue green mantle, which is similar to the head-dress of Saint Luke. Both have white kerchiefs. The prevailing tones of the background are grays and browns. Reminiscent of van Eyck's Arnolfini portrait in the National Gallery is the mirror hanging on the wall behind the saint, in which his back and easel are reflected.

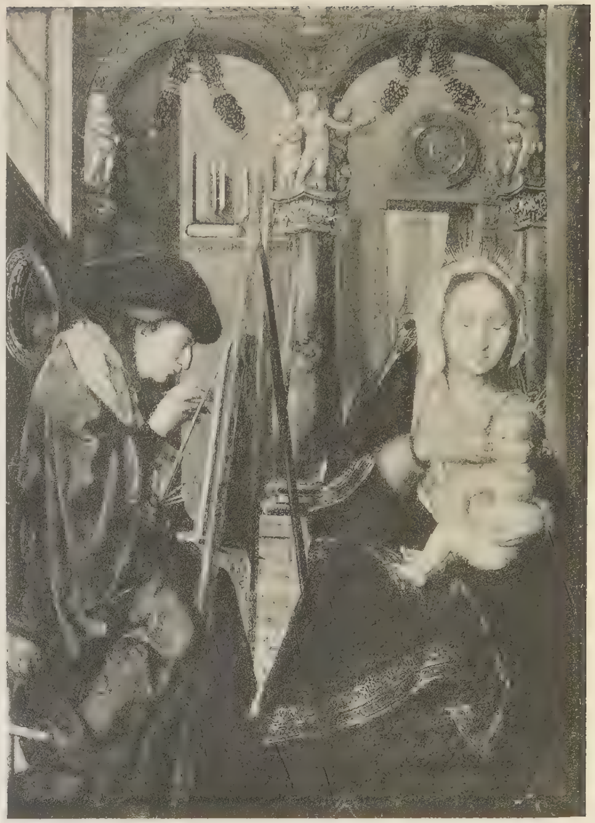
The picture was bought in 1910 of Ulrich Jaeger, who had purchased it the previous year from a Spanish collection in which it was attributed to Mabuse.

There is no reason for thinking that the picture is by Quentin Metsys himself, but it resembles his style more closely than that of other masters, though it is slightly reminiscent of certain characteristics of Mabuse.

The subject of Saint Luke painting the portrait of the Madonna was frequently treated in the Middle Ages and in the Renaissance. The earliest representation that we know is a drawing supposed to be of the IX century, which is published in Ottley's Italian School of



62 ADRIEN YSENBRANT



61 SCHOOL OF QUENTIN METSYS

Design. The artist holds a brush in one hand and a small shell in the other, which is an interesting illustration of the mediaeval habit of mixing the colours in shells. Attributed to van der Weyden are the pictures of this subject, perhaps all replicas of a lost original, in Petrograd, in Munich, in the Museum of Fine Arts, Boston, and in the Wilczeck collection, Vienna. All represent Saint Luke, pencil in hand, drawing in a book. A picture by Dierick Bouts belonging to Lord Penrhyn (No. 22 in the Exhibition of works by the early Flemish Painters at the Guildhall, London, 1906) treats the subject in a very similar vein. In the Print Room, Brussels, is an engraving from a lost painting by Quentin Metsys of the same subject. This design appears to have a bigness and boldness that the Fogg Museum picture lacks, and the composition is dissimilar. In this one also Saint Luke is represented as drawing, but here with his left hand, on a paper resting on a book, as the composition was doubtless reversed in the process of printing. In addition there are other versions, some of them later, in which Saint Luke is represented painting instead of drawing the Madonna. One of the early examples of this type may be seen in the Germanic Museum, Nuremberg. It is by the Master of the Peringsdorf Altar and is said to have been painted in 1487. In this Saint Luke is represented with his panel on an easel, holding a palette of the modern type and with his hand resting against a mahlstick. There is also an engraving from the hand of Dierick Jacobszoon Vellert (active, 1511–1544) which represents the same subject — and here too the saint has a palette. In the Hortulus Anime, printed in Lyons in 1516, the saint holds a palette, very diminutive in size. Indeed the noticeable thing in almost every case is the small size of the palette, perhaps indicating, as Eastlake suggests, that the artist finished one part of a picture at a time and that he used several small palettes instead of one large one. Associated with these is the panel in the Fogg Museum, probably dating from 1520. As this was formerly attributed to Mabuse, we might compare it with two representations of the same subject by him — one in Prague, the other in the Gallery at Vienna. Both are highly ornate and elaborate and so different from the painting in the Fogg Museum that it is unthinkable that they should be by the same hand. In both cases Mabuse represents Saint Luke as drawing and not painting the Madonna, and in the Vienna picture an angel guides his hand.

The legend which makes Saint Luke a painter was of eastern origin and was introduced into the West at the time of the First Crusade. There may have been a Greek painter of Madonnas named Luca whom the Western Church confused with the Evangelist, but the Evangelist was always regarded an authority on the characteristics of the Madonna. His Gospel gives the fullest account of her.

Further information as to the influences which formed the man who painted the Fogg Museum panel may be gained from a study of the background. The putti standing on the capitals and holding garlands show that this master, like Quentin Metsys and Mabuse and other Flemish painters of that day, was influenced by Donatello and the school of Squarcione. It is interesting to note that Memlinc in his Madonna with a Donor, at Vienna, and in his Madonna with Angels, in the Uffizi, has used this motive in almost exactly the same way. The austere van Eyck had contented himself in his architectural backgrounds with representing saints in niches in a true Gothic spirit. This later development of putti holding garlands is distinctly a product of the Renaissance. It was used by Jacopo della Quercia in 1413, by Donatello in 1435, and by Mantegna about 1455. We may note various modifications of this same general idea in Michelozzo's work, in the Berlin Crivelli, and in the work of numerous other Italian artists, among them the master who painted the Madonna, Child and Angels, No. 30 in this Gallery.

MENTIONED

American journal of archaeology. Jan.–March, 1914. 2d ser., xviii (1), 124.
BERNATH. New York und Boston. 55–56, Reproduction.
BOSTON. MUSEUM OF FINE ARTS. *Bulletin.* Aug., 1913. 39.
Harvard graduates' magazine. June, 1910. 703.
Nation. Nov. 23, 1916. 492.

ADRIEN YSENBRANT

About 1485 to 1551

Adrien Ysenbrant was a disciple and probably an assistant of Gerard David. He came to Bruges from Haarlem about 1509 or 1510. His name appears in the registers of the Painters' Guild at Bruges from 1510 to 1537. In 1526 and again in 1537 he was a governor of the Guild. He died in Bruges in 1551.

No painting can with certainty be attributed to Ysenbrant, but he is thought to be the author of the Madonna of the Seven Sorrows, originally in the church of Notre Dame at Bruges, and of various other pictures in European and American collections.

In this country paintings attributed to Ysenbrant are in the Metropolitan Museum; in the John G. Johnson collection, Philadelphia; in the Philip Lehman collection, New York; and in other private collections.

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62 SAINT JOHN THE BAPTIST*

Oil on panel. H. $15\frac{5}{8}$ in. W. 5 in. (39.7 × 12.7 cm.)

Saint John wears a neutral dark violet mantle over a rich sombre orange brown shirt. The somewhat hot reddish flesh tones contrast with the cold gray of the Lamb. The picture, like most Flemish paintings of the period, has a cool gray green landscape which changes from an almost warm yellow green in the foreground to a blue green in the distance. The sky becomes paler and yellower near the horizon.

The picture was bought of a dealer who purchased it in London some years ago. It was first lent to the Fogg Museum in 1912. It shows the delicacy of Ysenbrant's touch and the high finish to which he carried his pictures.

MENTIONED

American journal of archaeology. Jan.–March, 1914. 2d ser., xviii (1), 124. (Listed in error as Descent from the Cross); Jan.–March, 1918. 2d ser., xxii (1), 97.

Boston. Museum of Fine Arts. *Bulletin.* Aug., 1913. 39.

Harvard graduates' magazine. Boston, Dec., 1912. xxi (82), 290.

Nation. Nov. 23, 1916. 492.

FLEMISH SCHOOL

XVI century

The picture numbered 63 was undoubtedly painted by one of the numerous Flemish masters who went to Italy in the XVI century and studied the works of the great Italian painters. It is a copy of the Doni Holy Family, now in the Uffizi — one of the two existing panel pictures which is surely by Michelangelo, painted about 1503. It is possible that some day we may be able to establish with certainty the identity of the northern master who made this copy. It has been suggested that the picture was executed by Jan van Scorel on one of his visits to Italy. Scorel (1496–1562) was one of the cosmopolitan artists of the Netherlands in the early XVI century who came under Italian influence, particularly that of the Roman and the Lombard schools. He had a fine feeling for landscape and painted many portraits. Antonio Moro, who painted the portrait numbered 64 in this Catalogue, was one of his pupils.

63 COPY OF MICHELANGELO'S HOLY FAMILY

Lent by the Museum of Fine Arts, Boston.
Oil on panel. H. $54\frac{3}{8}$ in. W. $42\frac{5}{16}$ in. (138.1 × 107.5 cm.)

The Madonna wears a rose red gown and blue green mantle lined with yellow green. Saint Joseph has a gray robe with a mantle over his knees which is yellow in the light and orange red in the shade. The foreground is brown and the parapet a cool gray.

It may be interesting to note certain differences between the copy and the original. Michelangelo painted a pale blue sky of tender quality above a simple and suggestive setting of fields and hills; the Madonna's mantle also is of a similar blue. In the Flemish picture the colour of the landscape is a neutral bluish green, characteristic of the Flemings, and the Madonna's mantle is a heavier, deeper shade of the same colour. Michelangelo's picture is a tondo and the nude figures are skilfully grouped so as to fill up the composition and carry out the motive of the curve. The Flemish artist who copied it apparently did not realize the compositional significance of these figures and changed his picture to a rectangular shape. He put in an interesting and delightful Flemish landscape with a convincing sense of distance, and a clear, luminous sky, and in the lower part of the picture he put cucumbers and vegetation to fill in the blank space in the curves. In so doing he illustrated admirably Michelangelo's criticism of the Flemish painters in the famous conversation reported by Francesco d' Ollanda: "The Netherland painting suits old women and young girls, ecclesiastics, nuns, and people of quality, who have no feeling for the true harmony of a work of art. The Netherlanders endeavour to attract the eye. They represent favourite and agreeable subjects — saints and prophets, of whom no ill can be said. They use drapery, woodwork, landscapes with trees and figures, whatever strikes as pretty, but which possesses in truth nothing of genuine art in itself, and where neither inward symmetry nor careful selection and true greatness is involved. In short, it is a painting without meaning and power. But I will not say that they paint worse than elsewhere. What I blame in the Netherland painting is, that in one picture a multitude of things are brought together, one of which would be important enough to fill an entire picture. None, however, can thus be completed in a satisfactory manner. The works that come from Italy can alone be called genuine works of art."[1]

The painting was formerly in the Rinuccini collection, Florence, and came into the possession of the Museum of Fine Arts in 1907. It was lent to the Fogg Museum for short periods of time previous to 1915. In that year the picture was placed in the Museum as an indefinite loan.

MENTIONED

Harvard graduates' magazine. June, 1910. 702.

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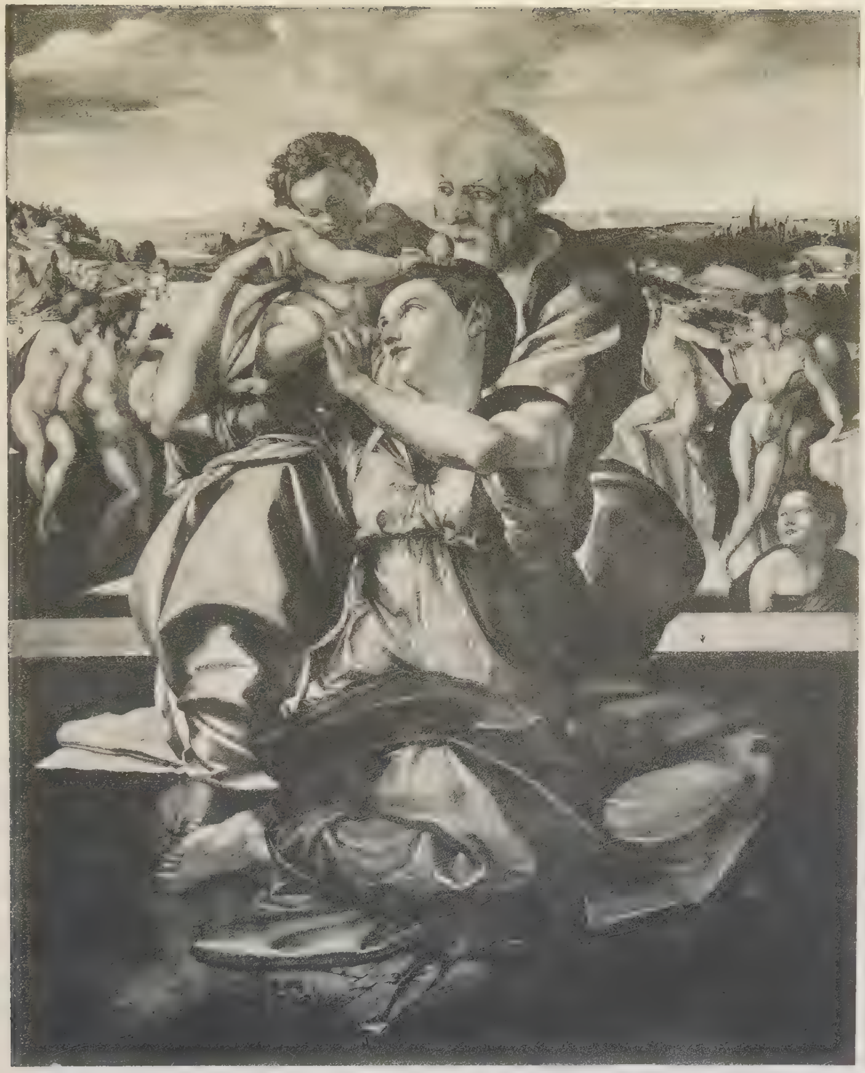
[1] Herman Grimm. Life of Michael Angelo. Boston, 1898. ii, 302–303.



63 FLEMISH SCHOOL—COPY OF MICHELANGELO'S HOLY FAMILY

ANTONIO MORO (ANTONIS MOR)

About 1519 to 1576

Little is known of the early life of Antonio Moro. He was born at Utrecht about 1519 and was a pupil of Jan van Scorel after Scorel had become Italianized. In 1547 he was received into the Guild of Saint Luke at Antwerp. His first great patron was Cardinal Granvelle, who came to the Netherlands with the Emperor Charles V in 1548, and through whose influence Moro was made official painter to the court at Brussels. At this time he had two pupils assisting him. In 1550 he was in Rome; and in the same year he went to Portugal in the service of Mary of Hungary. Among his other noble patrons were Philip II of Spain and Margaret of Parma. He worked in the Netherlands, in Italy, Portugal, Spain, and in England, where according to tradition he was knighted by Queen Mary. The last years of his life were spent in Antwerp where he died in 1576.

Moro painted representations of mythological and sacred subjects, but is best known as a portrait painter. His portraits of princes and court nobles and their buffoons are able characterizations. Among his many fine portraits are the Jester of Cardinal Granvelle, in the Louvre; Margaret of Parma, in Berlin; Mary Tudor, in the Prado; Anne of Austria, in Vienna; and the Duke of Alva, in the Gallery of the Hispanic Society, New York. In this country, in addition to the portrait belonging to the Hispanic Society, there are portraits by Moro in the collection of Mrs. John L. Gardner, Boston; and in the John G. Johnson collection, Philadelphia.

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64 PORTRAIT OF A SPANISH NOBLEMAN, PROBABLY SEÑOR ANTONIO DEL RIO

Lent by Samuel Sachs.
Oil on panel. H. $33\frac{1}{4}$ in. W. $26\frac{7}{16}$ in. (84.4 × 67.2 cm.)

The sitter wears a black cap and black clothes, with white at his neck and wrists. His beard is brownish black and his eyes grayish brown. In his left hand he holds a pair of gloves and his right hand rests on a skull. The flesh tones are beautifully managed. The background is of a dark neutral colour.

The portrait is said to have belonged at one time to Baron van der Graecht of Bruges, a descendant of the del Rio family. Later it was in the collection of Mrs. Philip Lydig, which was sold in New York in 1913. It was No. 132 in the sale catalogue, in which the following comment appears: "About 1560–70. The portrait seems to represent a Spanish nobleman, and was very likely painted by Moro during his stay in Madrid." The picture is now owned by Samuel Sachs of New York, who lends it to the Museum for a certain number of months each year.

The portrait is a sympathetic characterization. Here, as in the portrait by van Dyck, the face and hands of the sitter tell the story. The treatment, perhaps owing to the influence of Titian's portraits which Moro saw in Spain, is broad and free, in contrast to the "hard" handling which Moro usually employed.

The portrait has been said to represent Señor Martinus Antonio del Rio, the theologian and mystic, who is supposed to have been born in Antwerp in 1551 and to have died at Louvain in 1608. As Antonio Moro died in 1576, Señor Martinus del Rio was only about twenty-five at the time of the artist's death. The portrait in the Fogg Museum is that of a man apparently about forty years old, and would seem rather to be that of the father, Antonio del Rio, who was a member of the so-called Council of Troubles or "Court of Blood," established by Alva in the Netherlands in 1567. This supposition is borne out by the marked resemblance of the Fogg Museum portrait to the portrait of Señor Antonio del Rio[1] in the Louvre. A portrait of the Señora del Rio, a companion to the Fogg Museum portrait of Antonio del Rio, was shown with the latter, in the Exhibition of Flemish Painting held in the Museum in the fall of 1916.

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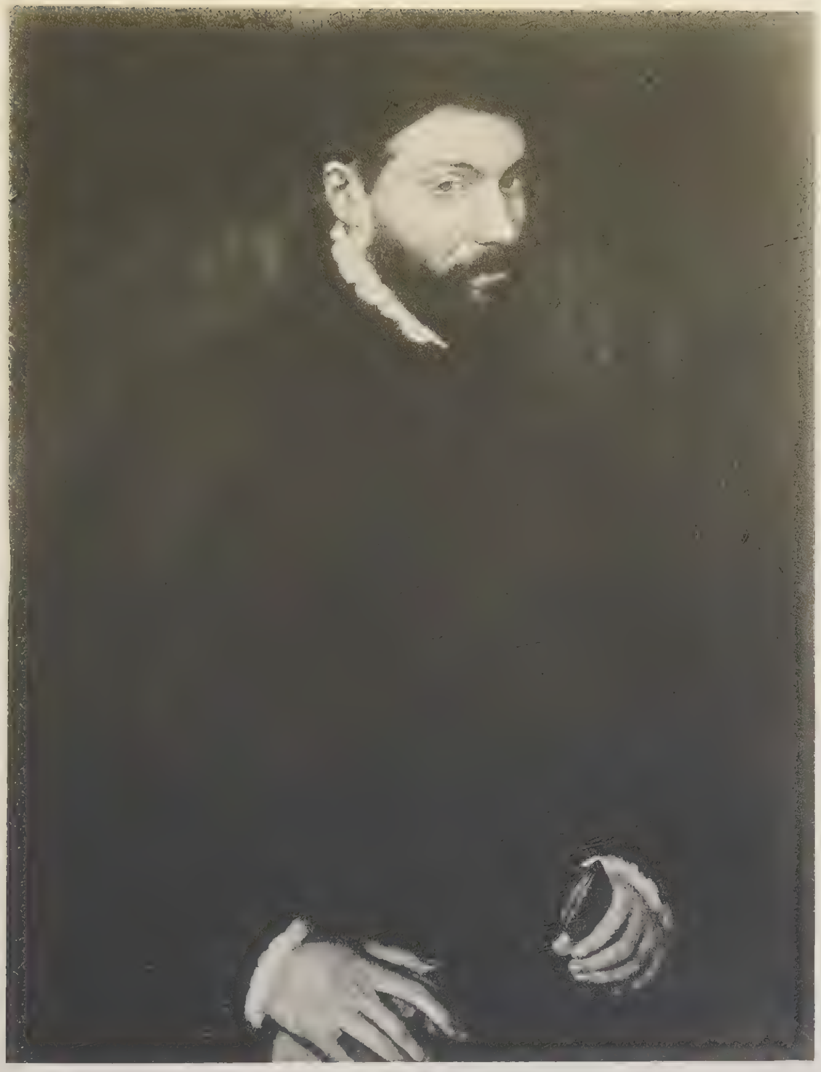
[1] Hymans. 146–147.



64 ANTONIO MORO

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ANTOON VAN DYCK

1599–1641

Antoon van Dyck, more commonly known as Sir Anthony van Dyck, was born in Antwerp, in March, 1599. At the age of ten he was apprenticed to Hendrik van Balen, an artist who copied the suaver side of Italian classicism, and from whom van Dyck may have got the refinement which differentiates him from his great fellow-townsman, Rubens. By 1615 van Dyck was living and working independently, and in 1618 he was admitted to the Guild of Saint Luke. Though van Dyck was never, strictly speaking, a pupil of Rubens, we find him employed in that artist's studio in 1620, and he learned much from his elder contemporary. In 1620, he paid his first visit to England, where he was given a pension of one hundred pounds by the King, but within a year he returned to Antwerp.

In 1621 van Dyck went to Italy, going first to Genoa. Thence in 1622 he went to Rome, and from there to Florence, Bologna, Venice, Mantua, and back to Rome again, ever studying the works of the Italian masters, especially the Venetians. The Flemish colony in Rome, however, was jealous of the "pittor cavalleresco," with his refined habits and his dislike of the coarse carousals of his fellow artists; and van Dyck withdrew to Genoa, where he stayed until 1626, the date of his return to Antwerp. From 1628 to 1632 he remained, except for a short visit to Holland, in Antwerp. The absence of Rubens at that time left him supreme in Flanders. In 1632 van Dyck was called to England by Charles I. He was lavishly aided by the King, given a house in town and one in the country, and knighted the year of his arrival. From this time on he was constantly associated with the brilliant life of the English court, painting most of the nobility of the day, including many pictures of the King and Queen, entertaining sumptuously, and carrying on a number of intrigues, the most enduring being with the famous beauty, Margaret Lemon. In 1639, however, he married Mary Ruthven. The following year Rubens died and van Dyck decided to return to Antwerp. This he did in 1640, but in 1641 he returned again to England, where he had a house at Blackfriars. On December first of that year a child was born to him. Meanwhile, however, the painter's health, undermined alike by dissipation and hard work, had been failing rapidly, and on December ninth he died, and was buried in Saint Paul's.

Among portraits by van Dyck in this country are those in the Metropolitan Museum; in the Museum of Fine Arts, Boston; in the collection of Mrs. John L. Gardner, Boston; in the P. A. B. Widener collection, Philadelphia; in the Frick collection, New York; and in the Fogg Museum.

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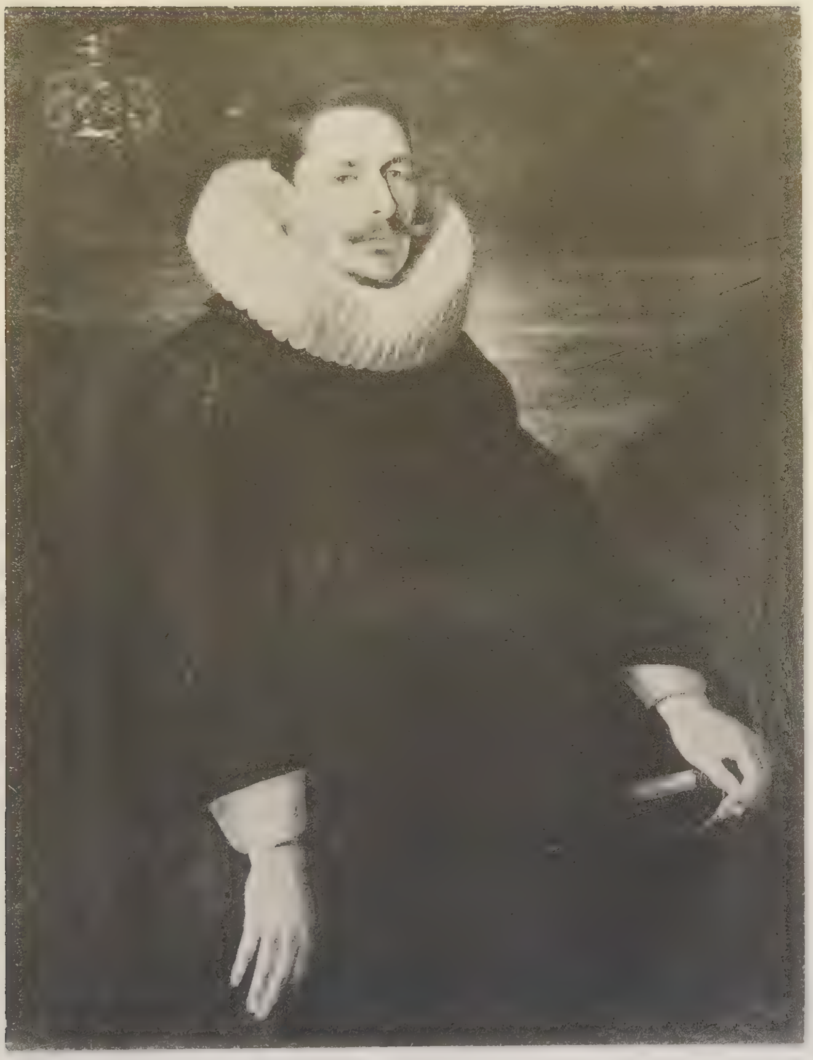
65 PORTRAIT OF NICOLAS TRIEST, LORD OF AUWEGHEM

Oil on canvas. H. $48\frac{3}{16}$ in. W. $37\frac{5}{8}$ in. (122.3 × 95.5 cm.)

The figure of Nicolas Triest is three-quarters length, and is clad in black, with a simple ruffed collar and cuffs. He wears a sword the hilt of which is wound with gold wire. His hair is dark brown; his moustache and thin pointed beard are of a lighter brown. In the upper left-hand corner is the coat of arms of the Triest family: " De sable, à deux cors-de-chasse d'or, liés et virolés d' argent, en chef, et un lévrier courant d'argent, colleté de gueules, bordé et bouclé d'or, en pointe. Cimier: la tête et col du lévrier entre un vol-banneret d'or; ou, un vol à l'antique de sable et d'or." Below the coat of arms, beneath the varnish, and invisible except under powerful light is the inscription: Aeta Sua 48 An° 1620. The background is very dark, relieved by a greenish gleam over the left shoulder of the figure and to a lesser extent over the right.

The painting was formerly in the Rodolphe Kann collection in Paris. It was bought by M. Kann in 1896 from a Paris dealer — previous to that time its history is not known. The catalogue of the Kann collection published in 1907 states that the portrait was formerly in the collection of the late Lord Carlisle. This is not so, nor was the portrait ever in the collection of the late J. Pierpont Morgan, as is stated in the volume on van Dyck in the Klassiker der Kunst series. In the fall of 1914, while this picture, with others, was on the steamship Mississippi en route for America, a fire damaged several of the paintings. The injuries to this picture, however, were very slight. In 1915 the portrait was given to the Fogg Museum.

This portrait was painted when van Dyck was but twenty-one years old. It has frequently been called the portrait of Alexander Triest, but the coat of arms proves the sitter to have been the head of the Triest family, Nicolas, who was lord of Auweghem in 1620. Van Dyck had painted other members of the family, among them Antoon Triest, bishop of Ghent. Simplicity was the keynote of the artist's style at this period, as may be seen by comparing the Fogg Museum portrait with other works painted by van Dyck during the years between his admission to the Painters' Guild and the year of his departure for Italy. Closest to the Fogg Museum painting are the portraits of M. and Mme. Witte in the collection of M. Arnold de



65 ANTOON VAN DYCK

Pret Roose de Calesberg. An almost equal simplicity of technique and expression may be observed in the portrait of Cornelius van der Geest in the National Gallery, in several portraits of the artist by himself, and in other early works.

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ENGLISH PAINTING

ENGLISH PAINTING

THE genius of the people of the British Isles is ordinarily thought of as finding its fullest expression in literature rather than in the pictorial or plastic arts. Yet one branch of the art of painting, namely that of manuscript illumination, had in these islands a long and uninterrupted history, dating from about the V until the first quarter of the XV century, and in its earliest period produced illuminations unique in their field and remarkable for their beauty of conception and execution. This first period was that of the Celtic school of monastic illumination, which arose probably soon after the introduction of Christianity into Ireland in the V century, and reached the height of its development in the VIII or early IX century.

Celtic illumination stands apart from the miniature painting of other schools in that it was essentially an art of conventional ornament, its design based on the native handicrafts of the day, plaiting, weaving, and particularly goldsmith's work and its various processes of enamelling, inlay, and relief. Such figures as were introduced were subordinated to the decorative design and treated as part of the pattern. Plant forms were of rare occurrence. Spirals, ribands, intricate interlacings, together with motives based on the forms of birds, serpents, and fanciful monsters — these latter perhaps derived from Moselm stuffs imported for ecclesiastical vestments — picked out with bits of brilliant colour, were combined into designs of great beauty, executed with marvellous skill. In the finest of the early Irish manuscripts no gold or silver was employed, but when the Celtic style was transferred to England the use of gold was introduced. The masterpiece of Celtic illumination is the Book of Kells, dating it is thought from the VIII or early IX century, and now in the Library of Trinity College, Dublin. The manuscript was probably executed in the Columban monastery of Kells, and is remarkable for its extraordinary elaboration and delicacy of handling. Middleton in his Illuminated Manuscripts (p. 83) says that in the space of one inch there are " no less than 158 interlacements of bands or ribands, each composed of a strip of white bordered on both sides with a black line." In beauty and minuteness of design and technique no other work of the school can be compared with it.

Manuscript illumination was practised in Ireland down to the XIII century, but after its period of greatness the decline of the school was rapid. Celtic elements were, however, carried from Ireland by the Irish missionaries as early as the VI century, and were spread into western Europe and to the neighbouring coasts of Scotland and Northumbria. The Lindisfarne Gospels, executed in Northumbria probably towards the close of the VII century, show Celtic elements combined with Byzantine influence, derived perhaps from the manuscript from which the text was copied, and apparent in the treatment of the human figure as seen in the portraits of the Evangelists.

From the VII to the XII century various influences were at work on the art of illumination in England. Through contact with the Church of Rome, classical elements were introduced and combined with Celtic. After the Danish invasions a current of influence from the Carolingian school, which had drawn something of its original inspiration from Northumbria, made itself felt. This Carolingian influence is to be seen in the painted miniatures produced by the X century school of Winchester. A contemporary method of illumination was the use of pen drawing in red, blue, or brown, with occasional washes of colour. This line drawing had long been practised in western Europe, and attained great perfection in England in the X and XI centuries. The Winchester school excelled in line illustration, as well as in painting, and produced beautiful miniatures executed in this manner, which show almost the purity of line of the finest Greek vase paintings.

Throughout the XII and XIII centuries the English school of illumination developed rapidly, and culminated in the Anglo-Norman style of the late XIII and early XIV centuries, which had a similar development on both sides of the channel. From about 1250 to 1300 or 1320 England occupied perhaps the foremost position in the art of manuscript illumination. This Anglo-Norman school combined Celtic, Anglo-Saxon, and Norman traditions, although the last named were the strongest, and a satisfying harmony was attained between the various elements of book decoration: realism, imagination, illustration, and ornament. The Anglo-Norman and French manuscripts of the Apocalypse are beautiful examples of the work of the school, characterized by their splendour of burnished gold and rich colour, their graceful figures and lovely detail, and by the freedom and sureness of their drawing. The Windmill Psalter, in the collection of John Pierpont Morgan, New York, is a fine example of late XIII century work. Fourteenth century illumination is seen at its best in the famous Queen Mary's Psalter, which contains delicately tinted line drawings as well as illuminations in which brilliant pigments and gold were employed with skill and beauty. English illumination of the XIII, XIV, and XV centuries is illustrated in Harvard University by the collection of early manuscripts and printed books relating to English law belonging to the Harvard Law Library.

The ravages of the Black Death, 1348–1349, put all art in the background for a time; but good illumination was done towards the close of the XIV century. Certain Bohemian influences appeared, introduced doubtless by Rhenish and Bohemian painters who came to England in the train of Anne of Bohemia, who was married to Richard II in 1382. During the first quarter of the XV century fine examples of the art were produced; but English illumination was already on the decline, and was soon stifled by the preference shown for French and Flemish work, and by the introduction of printing.

Painting properly so called was practised by the local schools in the Middle Ages. The Statutes of the English Painters' Guild were formulated in 1283. A series of accounts relating to the painting at Westminster and at Ely Cathedral in the XIII and XIV centuries bears witness to the fact that some form of oil painting was commonly practised in England at that time. Probably a method partly tempera and partly oil was used. Important monuments of this early period, now preserved only in copies and fragments, were the decoration of the Painted Chamber and the paintings of Saint Stephen's Chapel, Westminister.

Portrait painting also seems to have been practised from an early date. Similar in style to the frescoes of Saint Stephen's Chapel are two important portraits of King Richard II, one at Westminster, and the other in a diptych, at Wilton House, which represents the King accompanied by three saints kneeling before the Madonna surrounded by angels. From their kinship with the French and Flemish miniature painting of the time, it is probable that the artist or artists who painted the frescoes and portraits, if English, had been trained under foreign masters. The portraits indeed have been attributed to the French master André Beauneveu. Probably from about the same time dates a full-length portrait of Geoffrey Chaucer, in the National Portrait Gallery, perhaps an early copy from a miniature painting in the British Museum. Other portraits of the XIV and XV centuries are preserved in the National Portrait Gallery.

In the XVI century the history of painting in England has to do chiefly with the work of foreign masters. And for the most part, save for the decoration of civic buildings, there was little mural painting. Henry VIII was a patron of the arts, but a dearth of national talent forced him to import foreign artists. It is said that he tried in vain to persuade Raphael, Primaticcio, and Titian to come to England. With Holbein, however, he had better success. The Augsburg master spent some years in London, 1526–1528, 1532–1543, and dominated English painting for about a century, giving the needed stimulus to portrait painting on a large scale and to portrait miniatures. Numerous able portraits exist, founded on Holbein's style, but few of them can be ascribed to any known artist, and Holbein left no definite school. Antonio Moro, the Flemish portraitist, came to England from Spain in 1553 to paint the portrait of Queen Mary Tudor, and remained in London for some time. Italian masters also found favour at the Tudor court, among them Federigo Zucchero, who came to London about 1574. Portraits painted by him of the Earl of Leicester, Sir Walter Raleigh, and Queen Elizabeth are in the National Portrait Gallery.

Nicolas Hilliard 1547–1619
Isaac Oliver (?)–1617
Peter Oliver ab. 1594–1648
Samuel Cooper 1609–1672

A more national art is seen in the miniature portrait painting by native " limners " which was a survival of the old tradition of illumination. This art was stimulated and raised to a high level by Holbein and was continued by Nicolas Hilliard, who painted many miniatures of Queen Elizabeth, and by his contemporaries, Isaac and Peter Oliver, and Samuel Cooper, who was the ablest member of the school. His portraits are intimate character portrayals, distinguished by excellence of drawing, design, and colour. With the death of Cooper the first period of portrait miniature painting came to an end.

The most important influence felt in portrait painting on a large scale during the XVII century was that of van Dyck, who settled in

England in 1632, and from whom the modern English school of portraiture may be said to take its rise. Puritanism and the Civil War, however, checked the development of his school. Another foreigner, Sir Peter Lely, came to England and enjoyed extensive patronage under the Restoration. After Lely, Sir Godfrey Kneller and a number of French painters dominated the school until the beginning of the XVIII century, when Hogarth freed painting in England from foreign dominion.

Sir Peter Lely 1618–1680
Sir Godfrey Kneller 1646–1723

M. E. G.

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ENGLISH SCHOOL (?)

xiv century (?)

66 PORTRAIT OF GEOFFREY CHAUCER

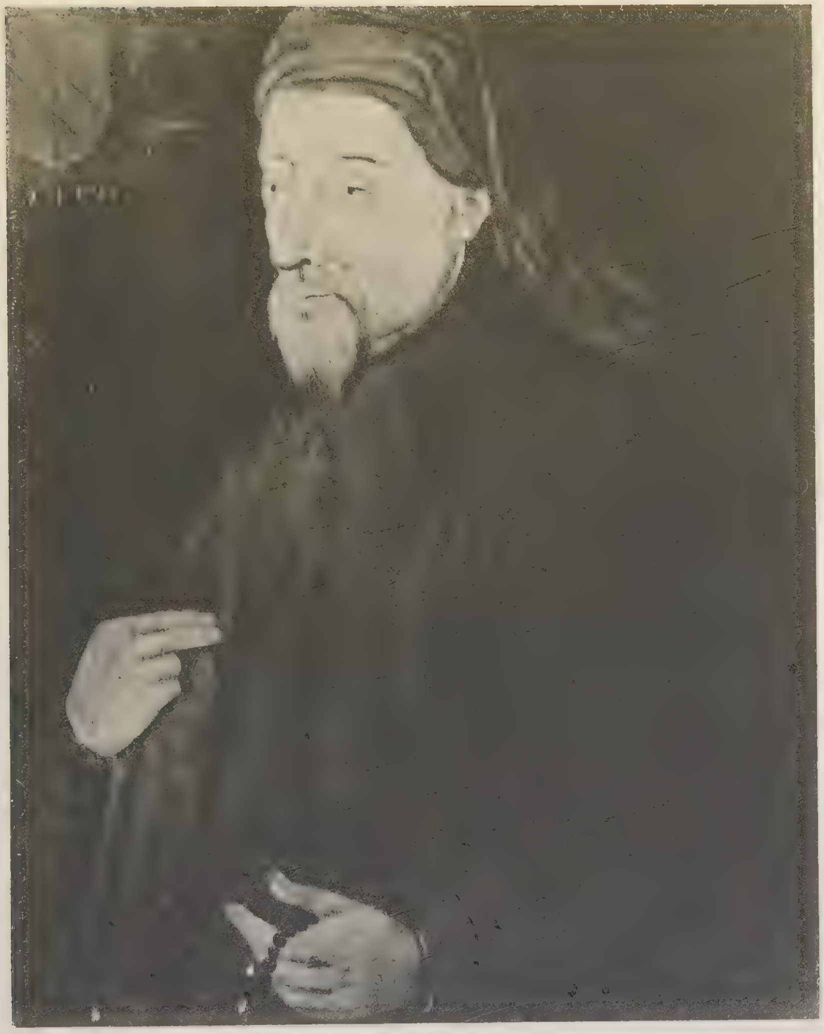
In the Treasure Room of the Harvard College Library.
Oil on panel. H. $17\frac{13}{16}$ in. W. $14\frac{1}{4}$ in. (45.3 × 36.8 cm.)

Chaucer is represented in a brown hood and gown against a black background. In his left hand he holds some black and red beads. His beard is yellow brown, his hair is a darker and more orange brown. His eyes are light yellowish gray. In the left-hand upper part of the picture are the Chaucer arms: Per pale argent and gules, a bend counterchanged. Below the coat of arms is the date 1400.

The portrait, known in recent years as the Seddon portrait, was bought after Mr. Seddon's death by C. Fairfax Murray, who later sold it to James Loeb. Mr. Loeb presented it to Professor Charles Eliot Norton, who bequeathed it to the Harvard College Library in 1908 in memory of two lovers of Chaucer — Francis James Child and James Russell Lowell.

The Harvard University Gazette for December 18, 1908, printed the following notice in regard to the portrait: "By bequest of the late Professor Charles Eliot Norton, the College Library received a very precious and interesting early portrait of Chaucer, painted in oil on an oak panel. An inscription on the back of the panel, formerly legible, but now too faint to read, states: 'This picture was presented by Miss Frances Lambert to Benjamin Dyke on the 6th September, 1803, to perpetuate the memory of her late invaluable relation, Thomas Stokes, Esq., of Llanshaw Court, in the county of Gloucester, where it was preserved for more than three centuries, as appears from the inventory of pictures in the possession of that ancient and respectable family. . . The picture is to the possessor invaluable, owing to the purity of friendship which existed between the living and the dead. Reader, may thy friendship with whosoever it may be formed be as sincere, and may no rude or careless hand destroy this ancient relick. Time perhaps may perish it when thou and I are lost.'

"Nothing more is known of the origin or early history of the portrait, but it shows a close resemblance to the only known authentic



66 ENGLISH SCHOOL (?)

portrait of Chaucer, the miniature in Occleve's 'De regimine principum' (Harleian ms. 4866), written in 1411–12, and to a later full-length portrait in another British Museum manuscript (Additional ms. 5141)." It also resembles the full-length Sloane portrait in the National Portrait Gallery — perhaps based on the manuscript portrait just mentioned — and a miniature in the Bodleian Library.

In an article on Portraits of Geoffrey Chaucer in the Magazine of Art, 1900, M. H. Spielmann says in regard to the picture: "There is, perhaps, just the bare possibility that, apart from the Occleve illumination, one of the portraits I am about to mention — the Seddon, or Fairfax Murray portrait — may have been executed by a limner who had seen Chaucer in the flesh. Although nearly every student of Chaucer and of the history of art would reject the supposition, this view has been supported by at least one distinguished painter [Holman Hunt]; but it is, of course, impossible to do more than speculate upon the point. The Occleve portrait, it must be remembered, is admittedly a memory painting, being, however, the only one which is universally accepted as trustworthy."

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ADDENDUM

Since the Catalogue was written a bequest has been received from Hervey Edward Wetzel of the class of 1911, who died in France, October 15, 1918, while serving with the American Red Cross.

A beautiful little panel representing Christ on the Cross, by Simone Martini, formerly in the collection of M. Léon Bonnat, of Paris, has been bought from the Hervey E. Wetzel fund. The picture was acquired too late to appear in the Catalogue with the other paintings of the Sienese school, but is reproduced as the frontispiece of this book.

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